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GUARDIAN OF THE PUBLIC PURSE: MR. PHILIP SNOWDEN IN HIS ROBES AS CHANCELLOR OF THE EXCHEQUER.

As the approach of a new Budget begins to loom in the distance, public curiosity gathers again about the intentions of the Chancellor of the Exchequer, with whom rests the taxpayer's fate. Mr. Philip Snowden, it may be recalled, has held that "key" office in the two Labour Governments, a fact that lends interest to this new portrait of him in his Chancellor's robes. Since his brilliant success at the Hague Conference, where he so firmly upheld British interests in regard to the

distribution of German reparations, confidence in his judgment and ability has been greatly increased. There is a general hope that, in the matter of taxation, he will apply the same principles that enabled him to protect the nation against what the Premier described as "inequitable burden-bearing." Mr. Snowden has been M.P. for the Colne Valley Division of Yorkshire since 1922. From 1906 to 1918 he represented Blackburn. He was born in 1864.



By G. K. CHESTERTON.

IT has always puzzled me to notice how little English people seem to know or care about the history of America. It is one of the most picturesque and personal of all the histories of the nations. The number of really interesting characters that figure in it is very large. The ideas and ideals for which they stood are very living. If there is a touch of wildness in it, combined curiously with modern conditions, that makes it all the more romantic, and is natural enough in the memories of a nation of pioneers. But the American people were not merely opening up a continent; they were also working out a conception. We, or for that matter, they, are not yet absolutely certain how that conception will work out. But they started with a great ideal, like a law graven on stone tablets, and practical problems arose out of it as they arise out of a real creed or religion. Almost all the questions they had to settle were worth settling. For instance, there seems to me to be more vital interest about the Civil War in America than about the Civil War in England. It was more of a fight to a finish, and they were a very much finer sort of people who were finished. It is said that the English are fond of compromise; and, in spite of the killing of the King by a few fanatics, it is true to say that even on their battlefields there was compromise, and even some elements that might be called compromising. The Stuarts were not quite such despots as the legend makes them. The Puritans were certainly not such democrats as their own legend implies. The monarchy was not completely destroyed with the monarch. It was certainly not completely restored at the Restoration. There was a deep change in English history, but it did not entirely depend on the Civil War. In one sense it had begun nearly two generations before; in another sense it was not achieved till nearly two generations afterwards. It was, in fact, the change from a mediæval monarchy to a modern plutocracy, and in that sense it is not completed yet. But anyhow, it was not a mere fencing-match between Roundheads and Cavaliers; yet that is all that is remembered.

But the American Civil War was a real war between two civilisations. It will affect the whole history of the world. There were great and good men, on both sides, who knew it would affect the whole history of the world. Yet the great majority of Englishmen know nothing about it, or only know the things that are not true. They have a general idea that it was all about niggers; and they are taught by their newspapers to admire Abraham Lincoln as ignorantly and idiotically as they once used to abuse him. All this seems to me very strange; not only considering the importance of America, but considering how everybody is now making America so very important. America is allowed to have, if anything, far too much influence on the affairs of the rest of the world; yet those who submit to that influence, or praise that influence, or warmly welcome that

influence, seem to take no interest in American affairs. They invite the American to settle our future, but they are bored with him when he is interested in his own past. It is especially so with those who say they are Anglo-Saxons, and presumably mean that they are Anglo-Americans. They believe that the first Americans went over in the *Mayflower*, which is untrue; and they believe that the best Americans come back again in the *Olympic*, which is also untrue. But between the *Mayflower* and the *Olympic* they seem to have amazingly little interest in what their beloved kinsmen were doing. I do not quite understand why America before the Civil War should be so much less interesting than America after the Great War. I need not say that I dismiss the possibility that enlightened modern people could be interested in a country because it is rich.

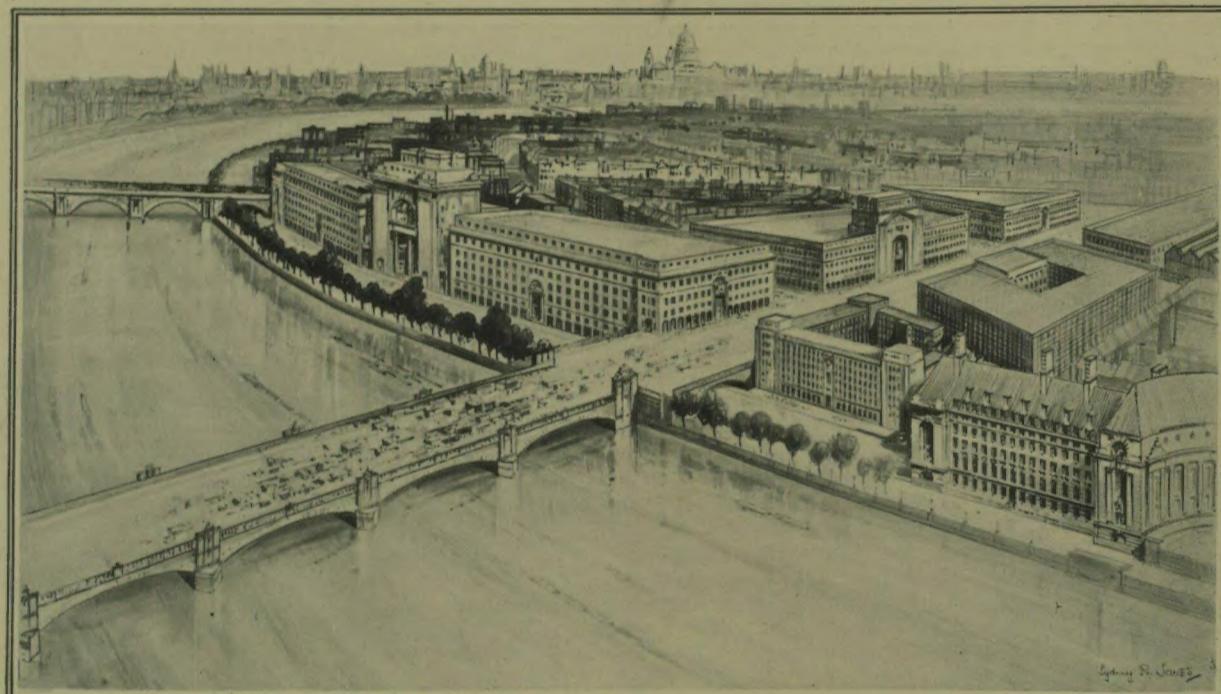
A book has recently been published on the sequel of the American Civil War, called "The Tragic

ultimately imposed not a unity but merely a uniformity. But that was not Lincoln's fault. He died before it happened; and it happened because he died.

Everybody knows, I imagine, that the first of the men who really destroyed the South was the Southern fanatic, John Wilkes Booth. He murdered the one man in the North who was capable of comprehending that there was a case for the South. But Northern fanatics finished the work of the Southern fanatic; many of them as mad as he and more wicked than he. Mr. Bowers gives a vivid account of the reign of terror that Stevens and Sumner and the rest let loose on the defeated rebels; a pestilence of oppression from which the full promise of America has never recovered. But I have a particular reason at the moment for recommending to my countrymen some study of the book and the topic.

Every age has its special strength, and generally one in which some particular nation is specially strong. Every age has also its special weakness and deficiency, and a need which only another type could supply. This is rather specially the Age of America; but, inevitably and unfortunately, rather the America of the Northern merchants and industrialists. It is also the age of many genuine forms of philanthropy and humanitarian effort, such as modern America has very generously supported. But there is a virtue lacking in the age, for want of which it will certainly suffer and possibly fail. It might be expressed in many ways; but as short a way of stating it as any I know is to say that, at this moment, America and the whole world is crying out for the spirit of the Old South.

In other words, what is most lacking in modern psychology is the sentiment of Honour; the sentiment to



THE COMING CHANGES AT CHARING CROSS: A SUGGESTED DEVELOPMENT OF THE SOUTH BANK OF THE THAMES IN VIEW OF THE SCHEME RECENTLY APPROVED BY THE LONDON COUNTY COUNCIL FOR A NEW BRIDGE AND THE REBUILDING OF THE STATION ON THE SURREY SIDE.

On December 3 the London County Council approved the draft of the private Bill to be submitted to Parliament for the reconstruction of Charing Cross Bridge and the removal of Charing Cross Station to the Surrey side of the Thames. When the scheme is carried out, it will doubtless effect a long-needed improvement in the river frontage on the south bank. By courtesy of the "Times," we reproduce above a drawing specially prepared for that paper by Mr. Sydney Jones. It illustrates a possible development of the Surrey side of the river if a low-level bridge were erected and the new station placed at the end of the approach road, on a level with Waterloo Station, whose gabled roof is seen on the right edge of the drawing. The artist also shows the triangular site, proposed for the station in the L.C.C. scheme, covered with imposing blocks of buildings.—[From a Drawing by Sydney R. Jones, specially prepared for the "Times."]

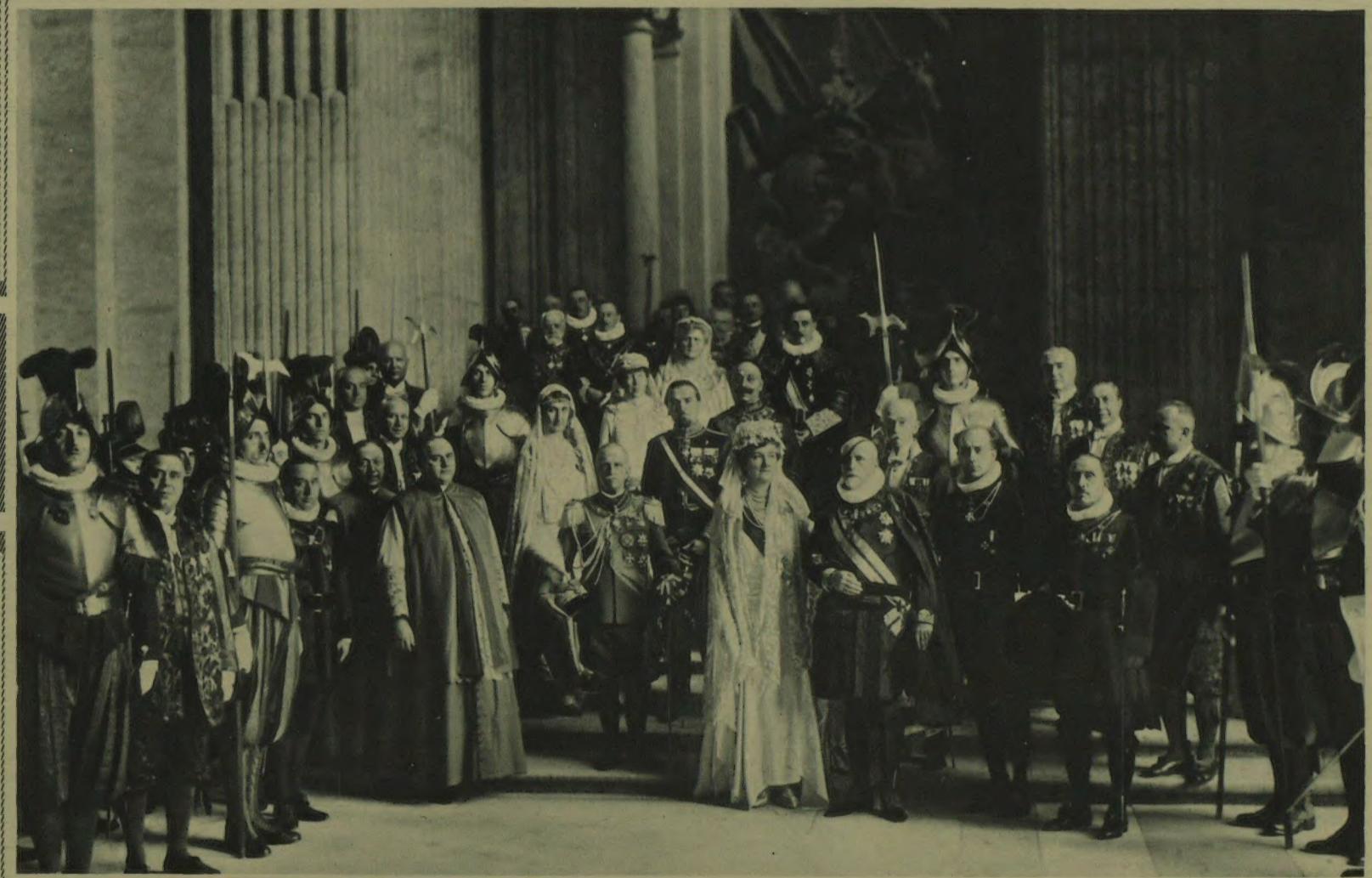
Era," written by Claude Bowers, and published by Houghton Mifflin. It is concerned chiefly with an episode only known to Englishmen through the very fine and effective film called "The Birth of a Nation." It is significant in some ways that what the film-producer called a national birth, the historian can only call a national tragedy. Many things that followed on wars have been rather more tragic than the wars. We know, in our own case, that it is sometimes possible to lose a war after we have won it. The American politicians lost something more valuable than a war; they lost a peace. They lost a possibility of reconciliation that would not only have doubled their strength, but would have given them a far better balance of ideas which would have vastly increased their ultimate influence on the world. Lincoln may have been right in thinking that he was bound to preserve the Union. But it was not the Union that was preserved. A union implies that two different things are united; and it should have been the Northern and Southern cultures that were united. As a fact, it was the Southern culture that was destroyed. And it was the Northern that

which personal independence is vital and to which wealth is entirely incommensurate. I know very well that Honour had all sorts of fantasies and follies in the days of its excess. But that does not affect the danger of its deficiency, or rather its disappearance. The world will need, and need desperately, the particular spirit of the land-owner who will not sell his land, of the shopkeeper who will not sell his shop, of the private man who will not be bullied or bribed into being part of a public combination; of what our fathers meant by the free man. And we need the Southern gentleman more than the English or French or Spanish gentleman. For the aristocrat of Old Dixie, with all his faults and inconsistencies, did understand what the gentleman of Old Europe generally did not. He did understand the Republican ideal, the notion of the Citizen as it was understood among the noblest of the pagans. That combination of ideal democracy with real chivalry was a particular blend for which the world was immeasurably the better; and for the loss of which it is immeasurably the worse. It may never be recovered; but it will certainly be missed.

THE POPE AND THE RULER OF UNITED ITALY RECONCILED.



THE FIRST VISIT OF A KING OF UNITED ITALY TO A POPE RULING IN RESTORED SOVEREIGNTY OVER A PAPAL DOMINION: THE KING AND QUEEN OF ITALY KNEELING IN PRAYER IN ST. PETER'S, AFTER THEIR MEETING WITH HIS HOLINESS.



ON THE OCCASION OF THEIR EAGERLY ANTICIPATED VISIT TO THE POPE, WHICH MARKED THE END OF THE ESTRANGEMENT WHICH, FOR OVER SIXTY YEARS, DIVIDED THE REIGNING POPES FROM THE HOUSE OF SAVOY AND THE RULING SOVEREIGNS OF THE UNITED ITALIAN KINGDOM: THEIR MAJESTIES THE KING AND QUEEN OF ITALY AT ST. PETER'S.

"For the first time," as the "Times" put it the other day, "a King of United Italy has visited a Pope ruling in restored sovereignty over a Papal dominion. The visit of King Victor Emmanuel III. and his Consort to the Vatican . . . ceremonially completes that reconciliation of the Italian State and the Holy See which the statesmanship of Signor Mussolini and of Pius XI. has at last brought about after nearly sixty years of conflict." The visit in question was paid on December 5. Their Majesties motored from the Quirinal to the Vatican in closed motor-cars, without a bodyguard. Their

meeting with his Holiness took place in the Sala del Tronetto, where the Pope, dressed in surplice and cape, awaited them. The Papal throne was not on its usual dais; so that it might be on the same level as the two chairs placed for their Majesties at its right and left. The Pope advanced to meet his visitors, whereupon the King bowed deeply and took his Holiness's hand, and the Queen kissed the Papal ring. The visit lasted for about twenty minutes. Later, the royal procession was conducted into St. Peter's, where their Majesties went to the tomb of St. Peter and knelt in prayer.

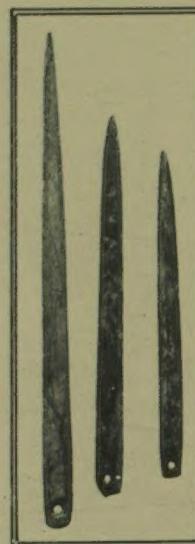
AN AMAZING PALÆOLITHIC "POMPEII" IN MORAVIA: III.

REVELATIONS CONCERNING THE LATER PREHISTORIC HUNTERS OF CENTRAL EUROPE.

By Professor Dr. KARL ABSOLON, of the University of Prague, Curator of the Moravian Government Museum in Brno (Brünn).
and Chief Discoverer of the Prehistoric Remains in Moravia. (Continued from our Issue of Nov. 30.)

WE have been fortunate during the past four years in recovering much richer and much more valuable material from the Magdalenian period of Moravia than fell to our predecessors of sixty years ago. The objects discovered are all hunting utensils or household utensils, cut out of reindeer antlers—spears (Figs. 47, 48), lance-points (Fig. 46), etc., etc. Very interesting also are the bone spear-point holders (Fig. 49A), joining the point to the shaft, and showing that the diluvial hunter did not attach the bone head of a spear to the wooden shaft directly, but in the same way as most wild tribes do nowadays (Fig. 49B). One of several harpoons which we found is a unique specimen in the Paleolithic Age (Fig. 52). Harpoons have generally two rows of barbs, one on each side of the stem; our specimen has three rows of barbs, one consisting of five barbs on one side of the stem, the other two rows on the other side (two and twelve barbs) in a parallel position. We found many tines cut off reindeer-antlers, with cuts showing such notable regularity that they may be taken for bone scrapers. Further, we discovered a fine bone dagger (Fig. 51), over fifty very fine-eyed needles (Fig. 36), several awls, a number of polishers, chisels straight and bent (Fig. 58), etc. We found also twenty specimens of *bâtons de commandement*—sceptres (Figs. 40, 56), used certainly for practical purposes, such as straightening of horns and antlers, softened first in hot water, as is done to-day by the Eskimos. One of these wands shows on one side an engraving of a horse, and on the other side that of a *vulva* (compare similar forms in the French caves of Tuc d'Audoubert, Abri Audi), (Fig. 40).

We have found, so far, only three hollowed hafts for flint tools (Fig. 53), one lamp carved out of a reindeer-skull (Fig. 54), and several whistles made from the metacarpal bones of the reindeer (Fig. 59). In the British Museum there is exhibited the well-known needle-case from the French cave of Bruniquel (cp. "A Guide to the Antiquities of the Stone Age," 2nd edition, Cases 114-15, Figs. 3, 50). Of such needle-cases (interpretation, Abbé Breuil) we found three examples (see Fig. 38); all of them are carved from the femur of a large bird, probably a swan. Pierced sections of antlers from young reindeer were probably used as brooches for fastening leather garments, as worn by the Northern Siberian tribes, etc. We found also many hammers (see Fig. 57), and some clubs carved from robust antlers of large adult reindeer. Thick and short pieces of reindeer-antlers are used for the making of polishers; sometimes, too, for shovels (Fig. 55). We discovered also a great number of antlers bent in a semi-circle and cut in halves longitudinally; the spongy part of the horn is scraped out; the edges are sharpened. They were skin-scrapers (Fig. 60), like those used nowadays by tanners when preparing leather. I attach importance to the fact that we have collected a very rich assortment of bones and antlers, from which it will be possible to work out the whole technology of development of the tools, such as certain divided implements, etc. Figure 37 shows, for instance, a "negative" of a needle. We have also, for example, a half-formed spear, and "finds" illustrating the manner in which hunters carved round rods for use as parts of boring implements for making fire, still used by Eskimos. Of decorative objects we discovered hairpins (Fig. 50), bone discs, pierced and polished little bones, various decorations and ornaments on spears, polishers, and peculiarly interesting decorated pebbles, some more elaborate than others (Figs. 44, 45). Human figures are rarely found in the diluvial deposits, and usually they are disguised with masks or are mere caricatures. This practice must be due to some superstition. We discovered in 1927 a



36. THREE OF THE FIFTY DISCOVERED IN HAUNTS OF THE CAVE-DWELLING MORAVIANS OF THE MAGDALENIAN PERIOD: VERY FINE-EYED BONE NEEDLES.

Photograph by Courtesy of Dr. Karl Absolon. (Copyrighted.)

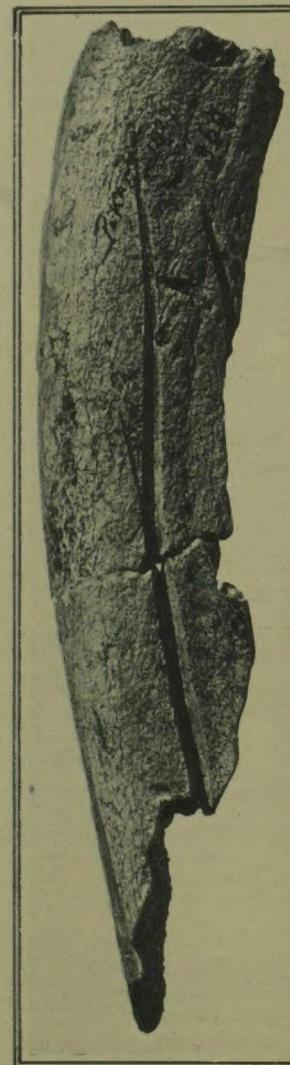
caricature of a large-nosed human face in Pekárna Cave (Fig. 41); it is carved from a reindeer-antler, and its authenticity has been guaranteed by a commission of experts. Is it not a curious coincidence that this diluvial caricature presents a striking likeness to the present-day caricature of the great chess-champion, H. Mattison, of Riga? (Figs. 41 and 42.)

Indeed, there are many analogies between the diluvian art and various modern schools of painting, such as those of expressionism, parallelism, naturalism, and stylism. The artist of the hunting tribes liked best to represent that which interested him most, especially what helped to keep him alive: the hunted animals. As a fine illustration of diluvian art in Moravia, I have selected a pretty little drawing of a reindeer (Fig. 43), found in 1927. A real treasure in the international collections of diluvian art is the "Fight of Bisons," drawn by an unknown artist 30,000 years B.C., on the rib of a bison (Fig. 39). The discovery itself is rather interesting. First of all, we found part of a rib, showing a vague drawing which at first sight looked like stereotyped leaves. Then my collaborator, Mrs. Valery Absolon, who is also a student of Palæolithic cultures (a Czech Dorothy Garrod), after renewed study, recognised in the specimen contours of legs, and then very rapidly, as in the solution of a riddle, the figure of a bison was discerned. The end of the bone had been broken off, probably as long ago as the diluvian age, for it was completely covered with stalagmitic deposit. Feverishly, I began looking for the other fragments of the rib, and lo! we soon found the two missing parts—its middle part, also covered on both ends with lime deposit, and richly decorated with new figures of bison. Diluvial artists usually painted single individuals in hard, sketchy line drawings, less often in what is known as optical reality, i.e., in movement. Animals are represented in flight (the boar of Altamira; the horses of Limeuil), sometimes with bent head grazing (the reindeers of Bruniquel, Tajingen, Font de Gaume, etc. Cf. M. C. Burkitt, "Prehistory"; E. A. Parkyn, "Prehistoric Art"; G. Baldwin Brown, "The Art of the Cave-Dweller"). Our drawing is a masterpiece of diluvial art, a real composition, representing a dramatic fight between two bison bulls, one of whom is apparently excited sexually; a third bull is a spectator of the duel. The whole drawing is symmetrically (bilaterally) planned. I assume that there was on the left, the remaining part of the rib not yet discovered, a figure of the fourth bull. The two outside bulls are drawn with lances sticking in their bodies, the right one seven, and the left one six; the same can be seen in the drawings of the Franco-Iberian region ("Bison avec quatre flèches," Niaux, Cartailhac, Breuil, Bégon). This was due to the superstitious belief of the naïve diluvian hunter, who expected that

the drawing would have a magic effect on the success of his next hunt.

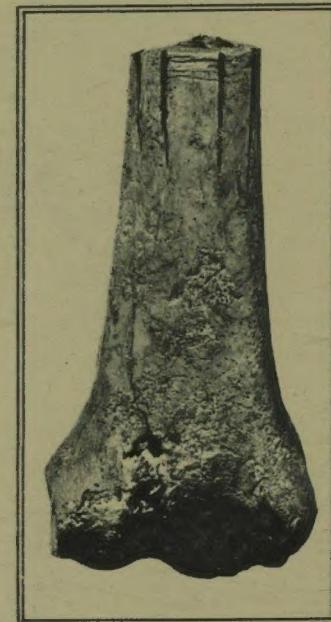
I do not mean to continue this long list of objects and their descriptions, as it would lead us too far. Better, let us reflect on what has happened to these reindeer-hunters! All of a sudden they vanish; there is not a trace of them in the overlying layer, which is entirely sterile. In our caves this sterile layer has a special character; it is whitish, consisting wholly of particles of dissolved limestone, and proclaims clearly that there came a period of great climatic changes, with catastrophic results for the human race. An epoch of long and heavy rains ensued, and this meant very lean times for the reindeer-hunters. With the end of the Glacial Age the ice cap began to retreat towards the north, and with this retreat the Glacial fauna and the reindeer-hunters had to follow suit. The theory that Eskimos are descendants of fossil men of Magdalenian Europe finds sound proofs in Moravia. There are a multitude of objects in the culture of the Eskimo similar to those of the fossil reindeer-hunters of Moravia. Not only decorations, forms, and single objects are identical, but also more complicated objects such as the instrument for making fire (cf. Mathiasen: "Archæology of Eskimos," 1927), which proves that the Eskimo industries, as well as those of other people living in Arctic zones, are a direct continuation of the cultural type of Moravian Magdalenian fossil age. Anthropological studies are also in agreement with this theory (cf. G. M. Morant: "Studies of Palæolithic Man," "Annals of Eugenics," 1926). Further research may show, of course, what may be considered as due to convergency: an equal way of life in Arctic winter and in the Glacial Age called forth similar cultural phenomena. We have to gain as much more material as possible, as every new object deepens the interest of such problems.

One important fact remains to be mentioned. In Moravia the life of fossil men ceased at once, either as a result of extinction or of their moving to other countries; perhaps both. There is no Mesolithic period in Moravia. For an epoch lasting many thousands of years this European passage was inhabited. Then suddenly a new population came, a Neolithic agricultural people from the south-east, as is proved by the corresponding upper layers of the classical cave "Pekárna." This, however, does not concern me now. There is not the least doubt that Moravia must be assigned a special place in the science of the palæontology and palæoethnology of Man. A scientific research of Moravia in this respect is not only a Moravian problem, but an international one. It is our duty to support and further this research in countless unexplored stations, for the finds already made are only a very small part of the great riches which still lie buried. I appeal here to international help, to generous friends of science, and institutions such as the Rockefeller Foundation, which has done so much benefit to the world. It is to be hoped that we may establish an "International Institute for research into the origin of man and human culture" in our university. Here experts from all the world could study and work. Here they would have access to the original Moravian collections, which cannot be bought.



37. SHOWING HOW PART OF IT WAS CUT AWAY TO MAKE A NEEDLE: A "NEGATIVE" BONE AS DISCARDED AFTER USE BY MAGDALENIAN MORAVIANS.

Photograph by Courtesy of Dr. Karl Absolon. (Copyrighted.)

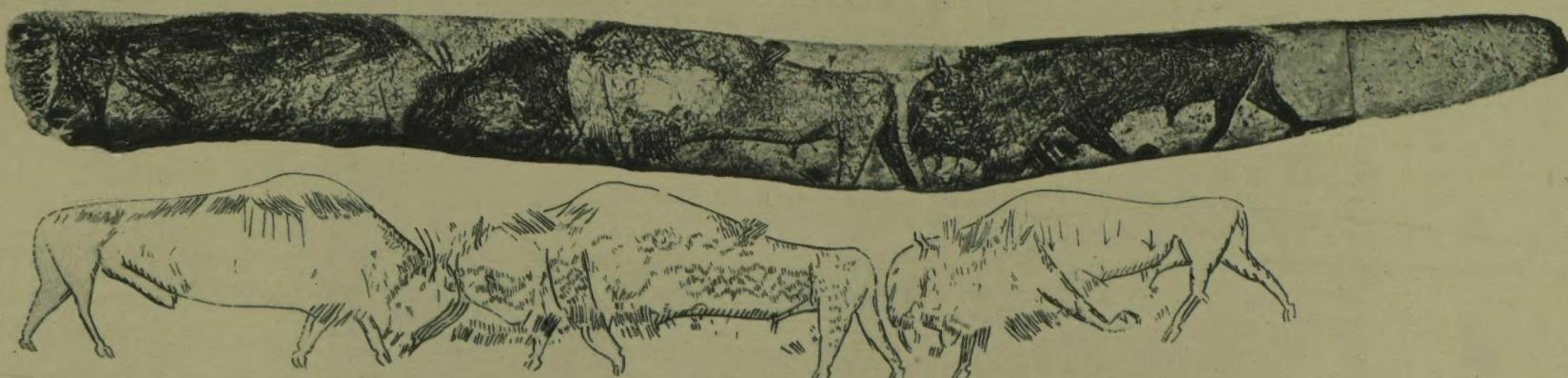


38. A NEEDLE-CASE OF THE MAGDALENIAN AGE IN MORAVIA. ONE OF THREE EXAMPLES FOUND—EACH CARVED FROM THE FEMUR OF A LARGE BIRD, PROBABLY THE SWAN.

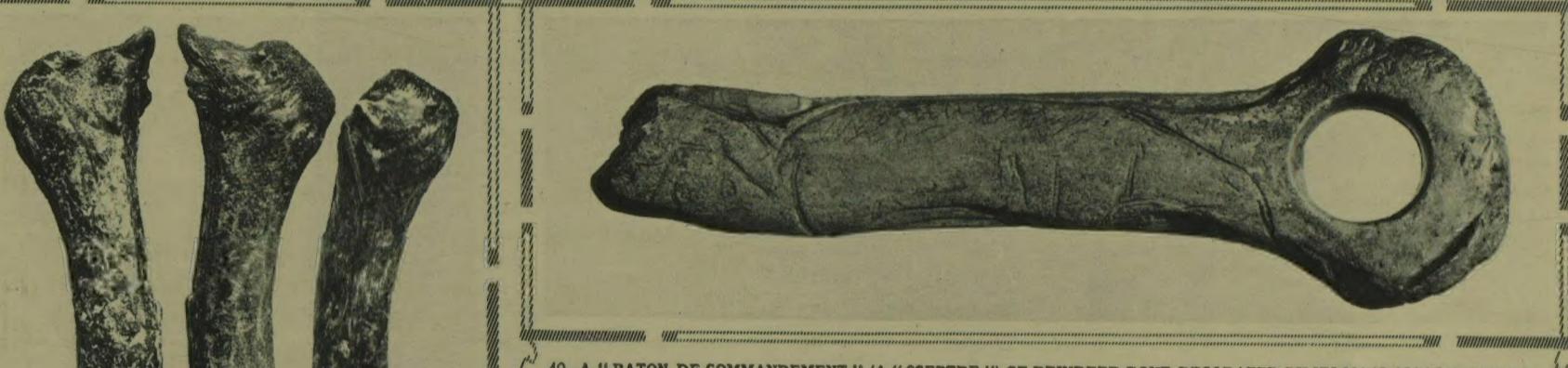
Photograph by Courtesy of Dr. Karl Absolon. (Copyrighted.)

REINDEER-BONE ART: "PICTURES" BY PREHISTORIC MORAVIANS.

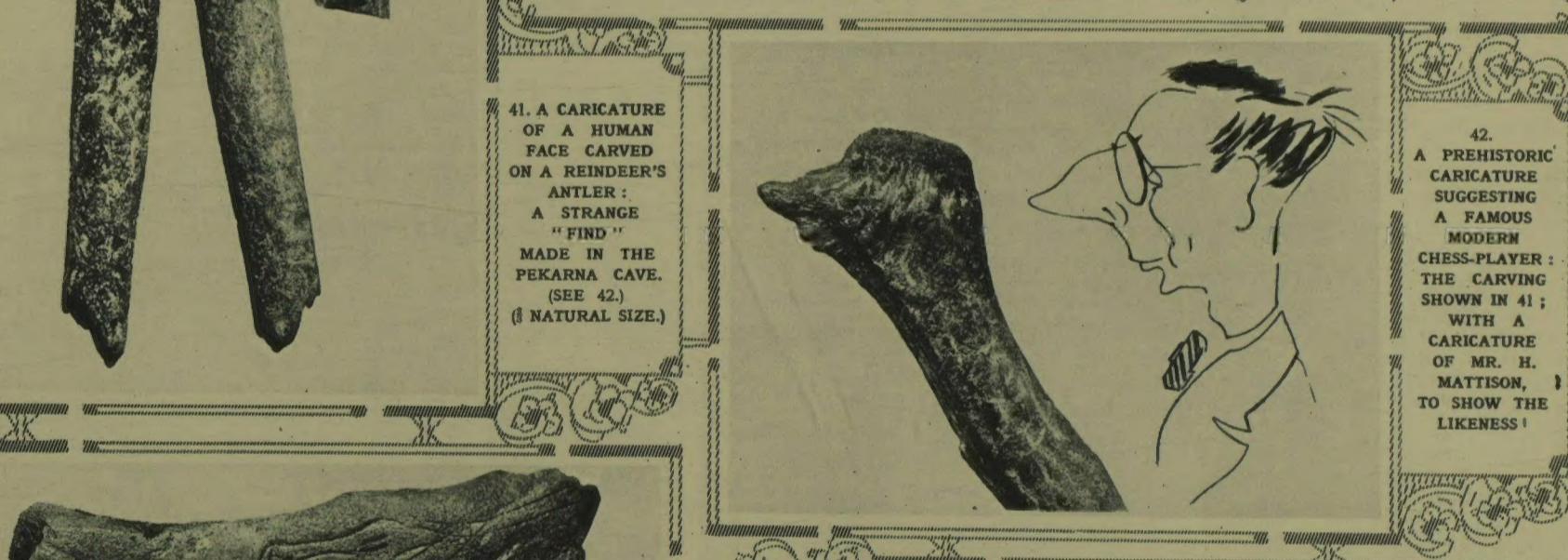
PHOTOGRAPHS BY DR. KARL ABSOLON. (COPYRIGHTED.)



39. A TREASURE OF THE ART OF THE CAVE-DWELLING MORAVIANS OF THE MAGDALENIAN PERIOD: BISONS FIGHTING; THE FIRST BULL WITH SIX LANCES IN ITS BODY, AND THE THIRD BULL WITH SEVEN—A "MAGIC" DRAWING ON A BISON'S RIB, BY AN ARTIST WHO LIVED SOME 30,000 YEARS BEFORE THE CHRISTIAN ERA. (½ NATURAL SIZE.)



40. A "BATON DE COMMANDEMENT" (A "SCEPTRE") OF REINDEER-BONE DECORATED BY ITS MAGDALENIAN MAKER: AN IMPLEMENT SHOWING AN ENGRAVING OF A HORSE. (½ NATURAL SIZE.)



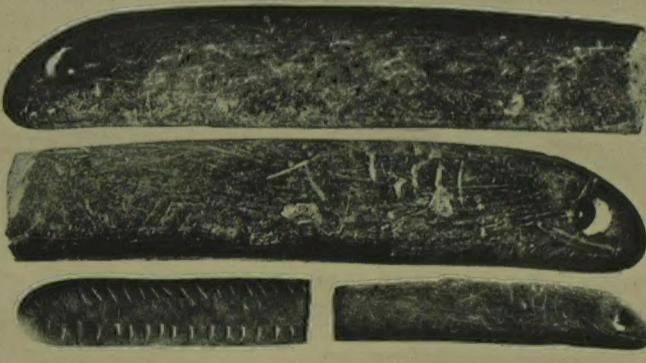
41. A CARICATURE OF A HUMAN FACE CARVED ON A REINDEER'S ANTLER: A STRANGE "FIND" MADE IN THE PEKARNA CAVE. (SEE 42.) (½ NATURAL SIZE.)

42. A PREHISTORIC CARICATURE SUGGESTING A FAMOUS MODERN CHESS-PLAYER: THE CARVING SHOWN IN 41; WITH A CARICATURE OF MR. H. MATTISON, TO SHOW THE LIKENESS!



43. A FINE EXAMPLE OF PREHISTORIC ART IN MORAVIA: A LITTLE DRAWING OF A REINDEER, ENGRAVED ON HORN—FOUND IN 1927.

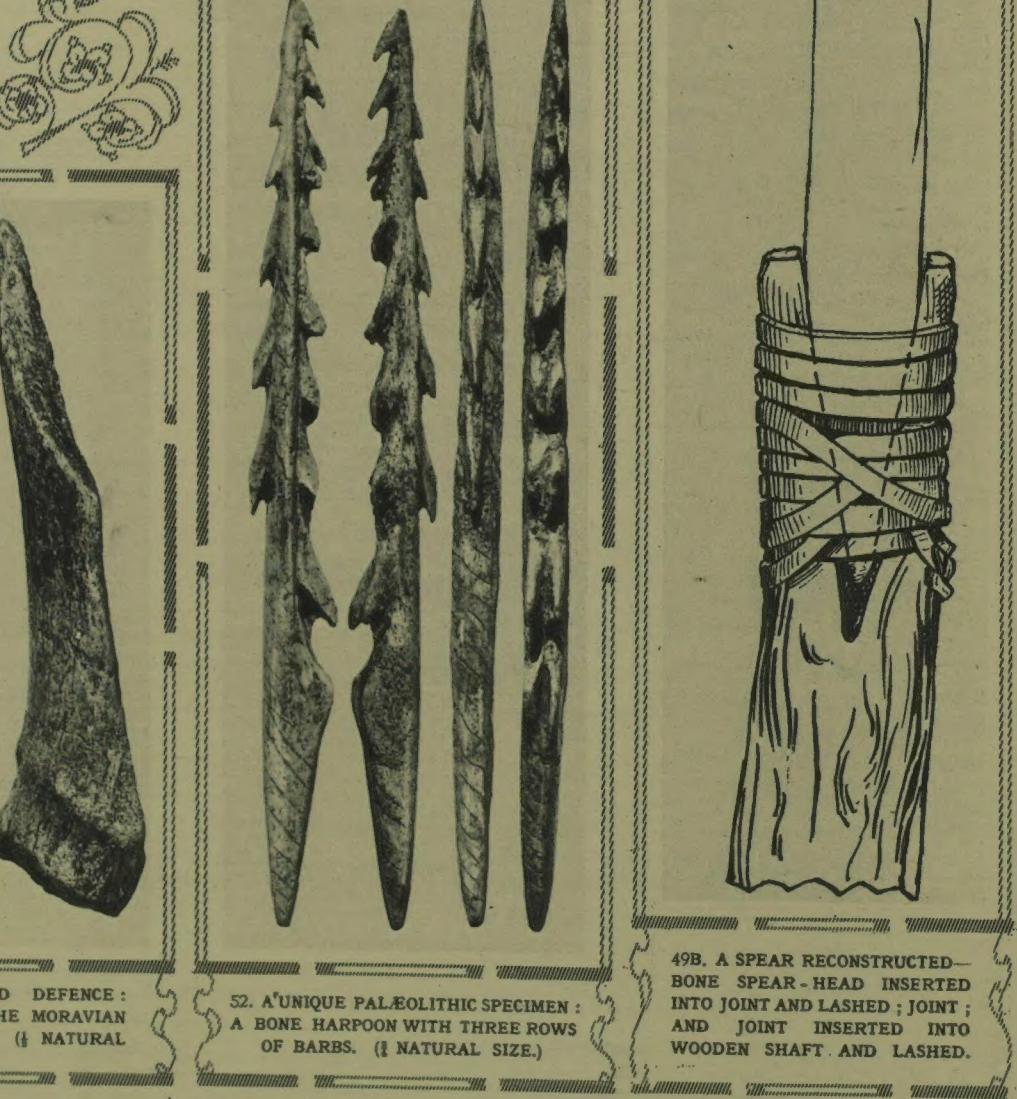
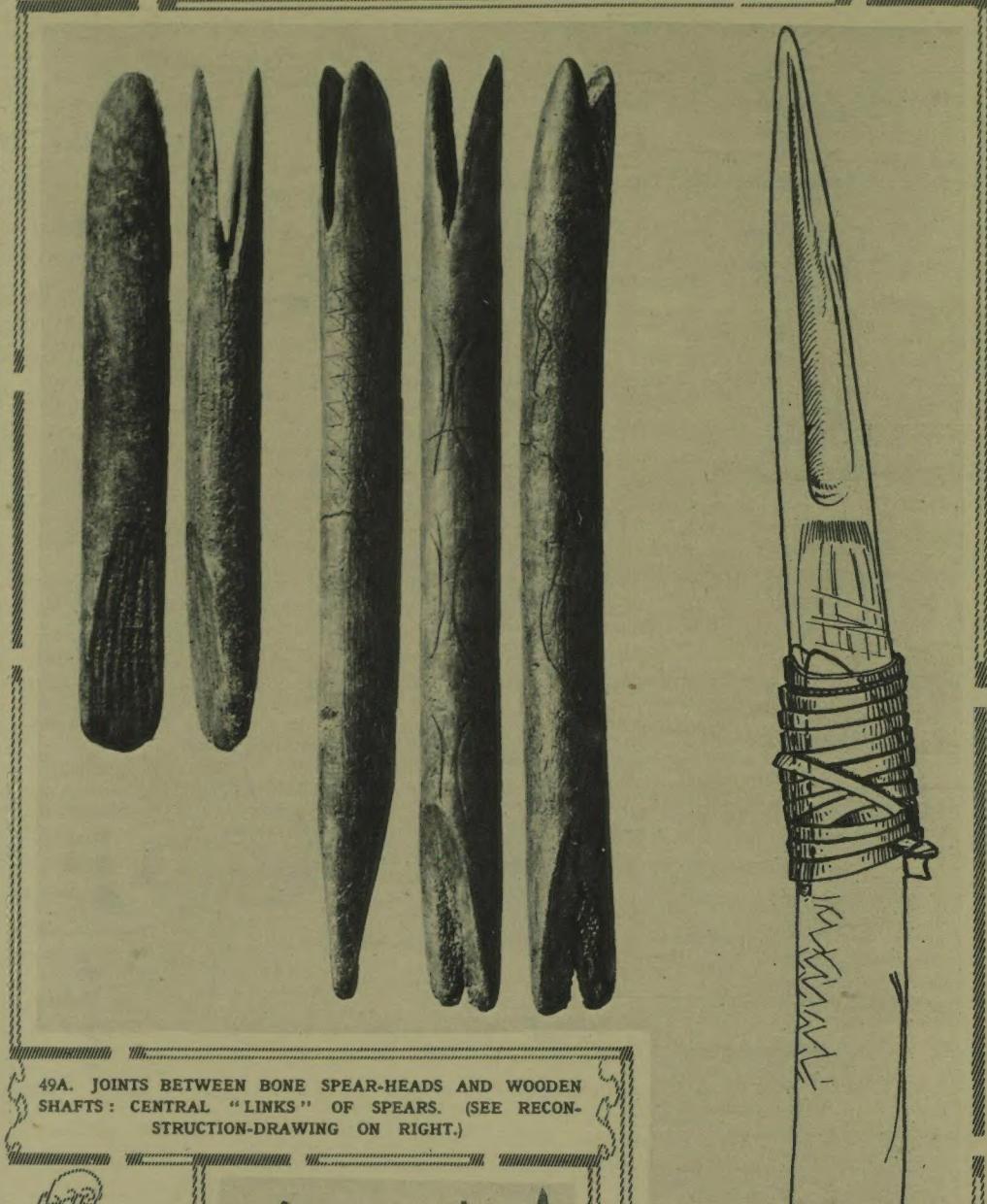
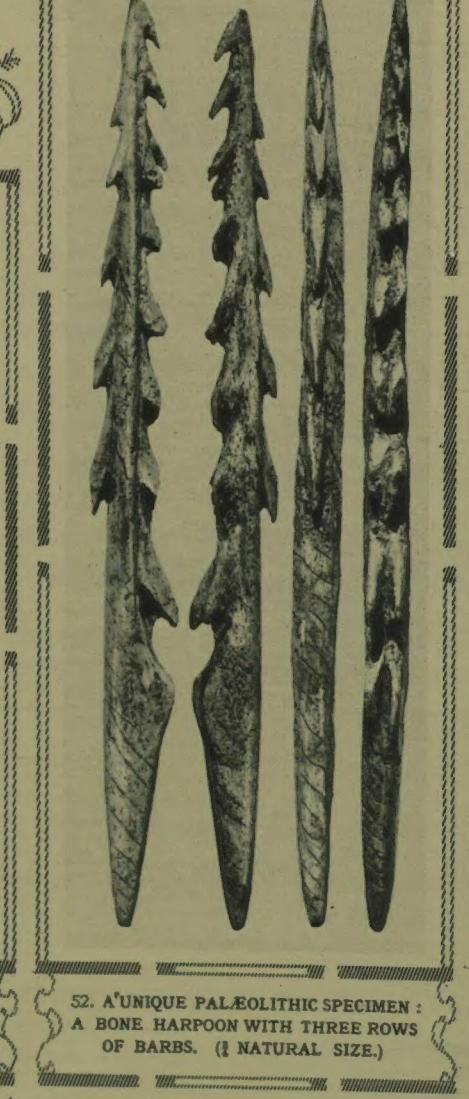
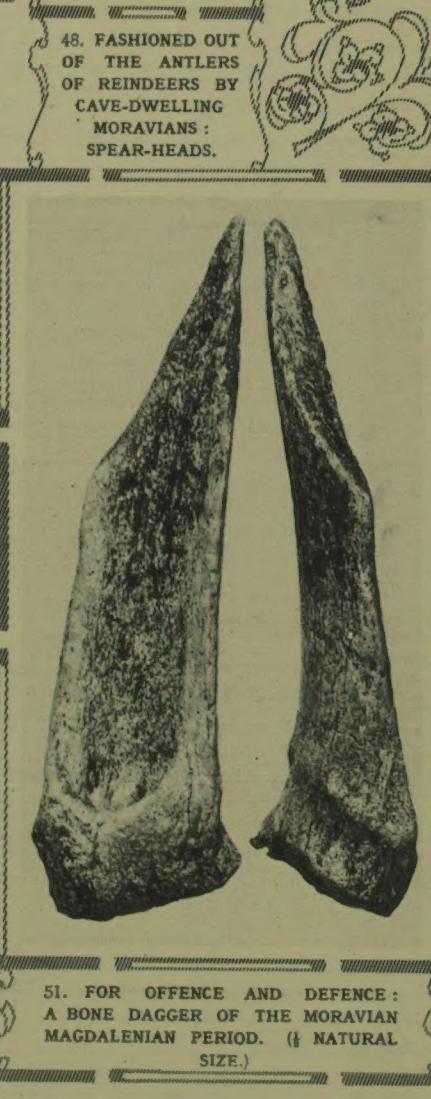
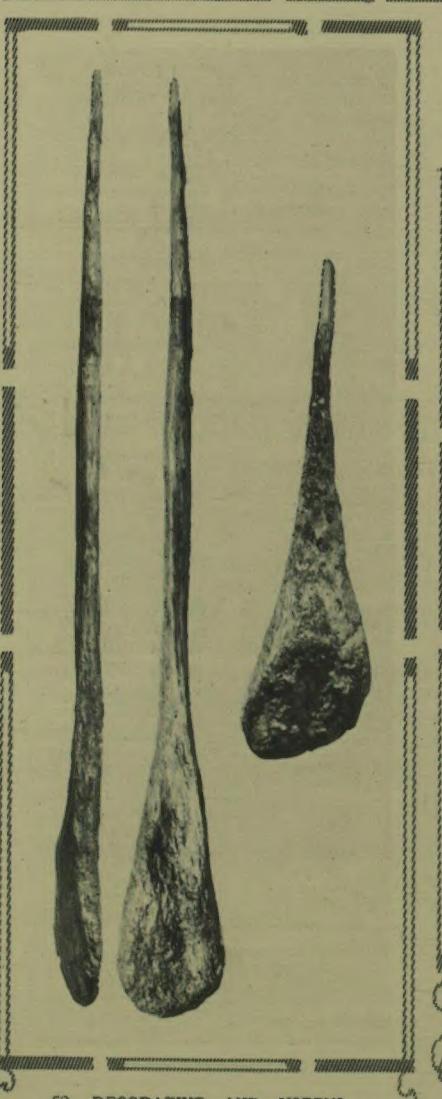
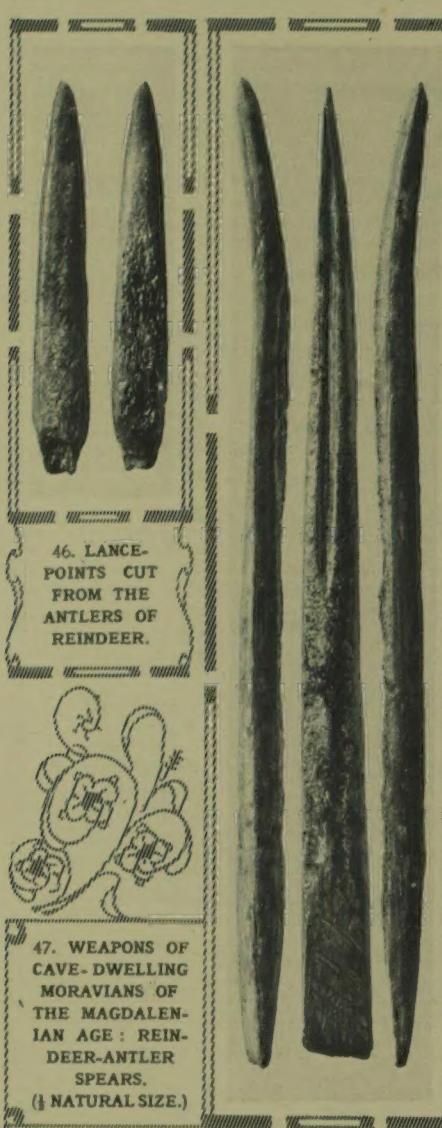
45. RATHER MORE ELABORATE THAN THE EXAMPLES SHOWN IN 44: PEBBLES DECORATED BY MORAVIANS OF THE MAGDALENIAN AGE.



44. A SIMPLE FORM OF ART PRACTISED BY MORAVIAN HUNTERS OF THE MAGDALENIAN AGE: DECORATED PEBBLES.

The Magdalenian reindeer-hunters of Moravia, who followed the Aurignacian mammoth-hunters, lived in caves, and not in the open, as did their predecessors. They, also, had their art as well as their crafts; and on this page we give some examples of it. The bisons fighting is a real treasure. The full story of its discovery is given in Dr. Absolon's article, and it should be noted that, when they were first seen, the drawings looked distinctly vague. Careful examination, however, revealed them as they are shown. The two outside bulls have lances in their bodies. "This," Dr. Absolon remarks, "was due to the superstitious belief of the naive diluvian hunter, who expected that the drawing would have a magic effect on the success of his next hunt." With regard to 41 and 42, it should be added that "human figures are rarely found in the diluvial deposits, and usually they are disguised with masks or are mere caricatures. This practice must be due to some superstition." 40 is a "baton de commandement." These so-called "wands," or "sceptres," were certainly used for practical purposes, such as straightening antlers and other horns, which had first been softened by immersion in hot water. The Eskimos employ this same method to-day.

**PREHISTORIC BONE WEAPONS—& HAIRPINS—
OF CAVE-DWELLERS : MORAVIAN CRAFT.**

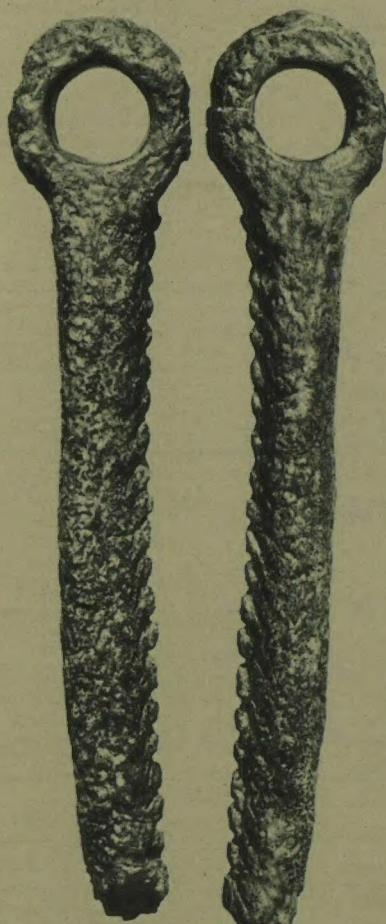
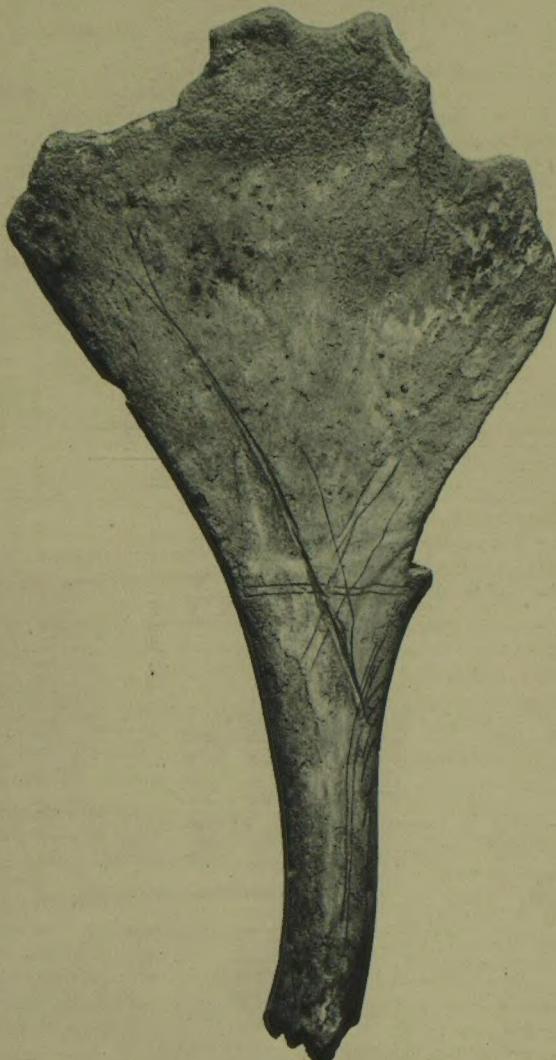
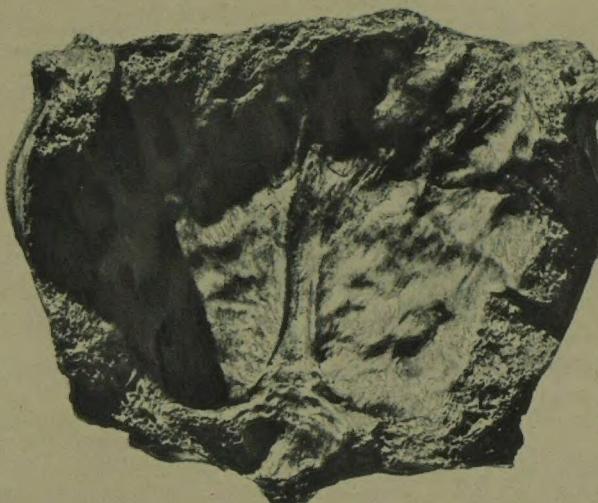
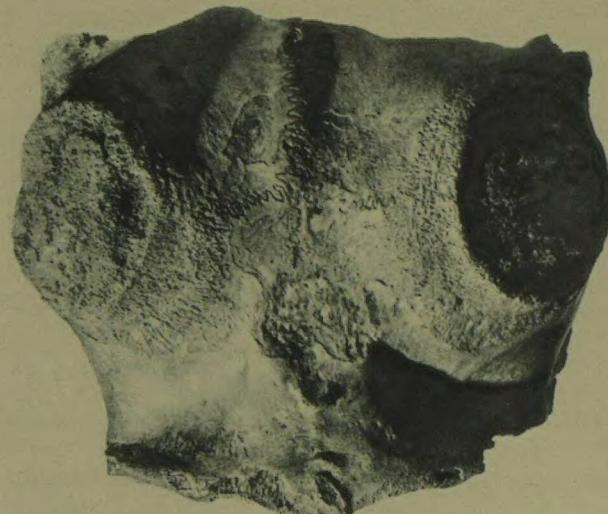
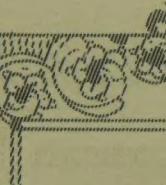
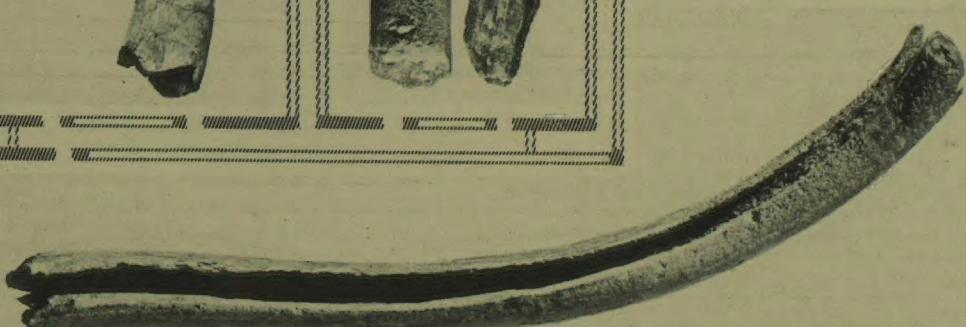


the mammoth-hunter. He favoured bones. "We have been fortunate during the past four years," says Dr. Absolon, in his article, "in recovering much richer and much more valuable material from the Magdalenian period of Moravia than fell to our predecessors of sixty years ago. The objects discovered are all hunting utensils or household utensils, cut out of reindeer antlers." With regard

to certain of the illustrations on this page, the following note must be added. "Very interesting also are the bone spear-point holders joining the point to the shaft, and showing that the diluvial hunter did not attach the bone head of a spear to the wooden shaft directly, but in the same way as most wild tribes do nowadays. One of several harpoons which we found is a unique specimen in the Palæolithic Age. Harpoons have generally two rows of barbs, one on each side of the stem; our specimen has three rows of barbs, consisting of five barbs on one side of the stem, the other two rows on the other side (two and twelve barbs) in a parallel position."

THE CRAFTSMANSHIP OF PREHISTORIC MORAVIANS: TOOLS AND A LAMP.

PHOTOGRAPHS BY COURTESY OF DR. KARL ABSOLON. (COPYRIGHTED.)

53. A RARE TOOL:
A FLINT IN A BONE
HAFT.57. A BONE
HAMMER:
ONE OF MANY
SPECIMENS MADE
FROM THE
STRONG
ANTLERS OF
ADULT
REINDEERS.
($\frac{1}{2}$ NATURAL SIZE.)59. A WHISTLE—
MADE FROM THE
METACARPAL
BONE OF A
REINDEER.56. "BATONS DE COMMANDEMENT":
"SCEPTRES" PUT TO PRACTICAL USE,
AS BY THE MODERN ESKIMO.
($\frac{1}{2}$ NATURAL SIZE.)

Remarking on his "finds," Dr. Absolon says that they will enable the whole technology of the development of the tools to be worked out. As to our illustrations, it should be added that there were three examples of the bone haft for a flint tool; several whistles; many hammers and clubs; and "twenty batons de commandement." Of these last Dr. Absolon notes: "'Batons de commandement'—

sceptres used certainly for practical purposes, such as straightening of horns, antlers, softened first in hot water, as is done to-day by the Eskimos." Concerning leather-dressers, he writes: "We discovered antlers bent in a semi-circle and cut in halves longitudinally; the spongy part of the horn is scraped out; the edges are sharpened. They were skin-scrapers, like those used nowadays by tanners."

BOOKS OF THE DAY.

AMONG the more intelligent of our Christmas customs is that of bestowing suitable books on selected recipients. This being so, I make it a custom about this time to venture on a few suggestions in that direction. The choice is not easy, for I suffer from an *embarras de richesses*. As I contemplate the stacks of new books awaiting notice on my shelf—numbering more than a hundred—I begin to see the point of the poet's dictum that—

Full soon thy soul shall have her earthly freight,
And custom lie upon thee with a weight
Heavy as frost, and deep almost as life!

I think Wordsworth must have been reviewing books in December when he wrote that. I wish he were here now; I would ask him to "get on with it."

My first selection is a book on a subject universally popular, by a famous man who has made it a life-study—I refer to "FORTY YEARS WITH DOGS." By Lieut.-Colonel Edwin Hautenville Richardson. With forty-two illustrations (Hutchinson; 21s.). What Colonel Richardson does not know about dogs, of course, is not worth knowing. His book is so packed with manifold interest that I hardly know where to begin, and certainly not where to end, in order to convey some faint idea of its scope. He not only relates his long and varied experiences in training watch dogs, police dogs, and war dogs, but he branches off into all sorts of fascinating by-paths opening out of the discussion of canine character and mentality. He touches on questions of religion and metaphysics, such as the future life of dogs and other animals; he tells many anecdotes, grave or humorous, including instances of telepathy in dogs, ghost stories, and examples of the dog's wonderful homing instinct; he gives a chapter of his own family history, associated with the Huguenots and Ireland; and he describes his travels in various parts of the world, mostly for the purpose of studying dog-training methods in other lands. There is also a chapter on his work in the war, but this is compressed in view of the fact that the author has already told the story in full in his previous books, "British War Dogs" and "Watch Dogs."

Colonel Richardson is one of the few writers I have come across who have anything good to say of the late Abdul Hamid. In 1907 he was invited to go to Constantinople with some of his dogs to instruct the Sultan's servants in dealing with nocturnal trespassers in the Palace grounds. "One day," he writes, "the Sultan entered the gardens where I was working the dogs and watched the display. He was very gratified with what they did. My stay was exceedingly pleasant, as I was allowed the use of the Royal yacht, and the cruises up the Bosphorus were very enjoyable. . . . Certainly there seemed to be a certain tinselly splendour about the Court of the wily diplomat of Europe, but I do not suppose that many people foresaw the doom of this man, who possessed many fine qualities, but who was first and last an Oriental. At all events, I will always remember with gratitude that Abdul Hamid was devoted to dogs, and that they always received the kindest care under his instructions."

I have good reason to believe that Colonel Richardson could, if he chose, write an exciting set of adventure stories, or, failing that, might himself be the model for a new type of hero as the central figure in a series of "thrillers." Fiction writers have tried many such heroes, but I do not remember that anyone has yet written stories round a trainer of dogs for personal protection or tracking criminals. "It would be impossible," writes the Colonel, "for me to give a tithe of the strange tales which I am constantly being told as a consequence of circumstances which necessitate a good watch dog. They would fill several books. I am called up sometimes over the telephone by an agitated female voice with tales of fear and desperate necessity. Very often I am enjoined to keep the circumstances secret, but to send on at all costs a reliable guardian dog."

Where the sporting gun is, dogs are usually not far away, and it will be appropriate to mention here a work that will assuredly find place on every sportsman's book-shelves, with the rest of the series to which it belongs—to wit, "SHOOTING BY MOOR, FIELD AND SHORE." A Practical Guide to Modern Methods. Edited by Eric Parker. With 150 illustrations (Seeley Service; 21s.). This is the third volume to be issued in the excellent new Lonsdale Library, recently inaugurated to present a survey of all our sports, games, and pastimes, incorporating the numerous changes and developments that have occurred since the last great compilation of this kind. The Lonsdale Library is taking rank as a standard work, and the present volume is well up to form. With Mr. Parker have collaborated a number of other well-known men who contribute chapters on the various branches of sport on which they are experts.

From the birds of the air, against which so many sportsmen's guns are directed, I turn to a book about the "bird-men" of the war, whose guns were directed against each other—namely, "INTO THE BLUE." By Captain Norman Macmillan, M.C., A.F.C. Author of "The Art of Flying." Illustrated (Duckworth; 8s. 6d.). This is the best reminiscent book about the war in the air that I have come across—the most vivid and the most human. The perils were not all from the enemy's fire. Here, for example, is a "thrill" which it would be hard to beat for intensity—

Suddenly the "R.E. 8" flashed in front of me between the German and my bus. I saw the wide-open mouth of the horror-struck observer. The wings passed across my vision as the pilot vainly strove to turn away. For a fleeting instant of time I looked into the face of the observer and the cockpit in which he stood. He thought that I would hit him head on and wipe him from existence, torn to fragments with the whirling engine and propeller that I carried. So did I. For a fragment of time I hung in space, mentally, already dead. The

it is because, under the stars, the pomposities of this world seem slightly comic. We are, as the poet puts it—

Insects of an hour, that hourly work their brother insect wrong.

Here, in the author's words, is "a brief account, written in simple language, of the methods and results of modern astronomical research," with "special attention to cosmogony and evolution." The story which the author has unfolded is one of immeasurable grandeur. While it reduces man and his works, in terms of space, to very minute dimensions, yet, in terms of time, the message of astronomy is exceedingly optimistic. "As inhabitants of the earth," writes Sir James, "we are living at the very beginning of time. We have come into being in the fresh glory of the dawn, and a day of almost unthinkable length stretches before us with unimaginable opportunities for accomplishment." Tennyson has expressed the same thought—

For we are ancients of the earth,
And in the morning of the times.

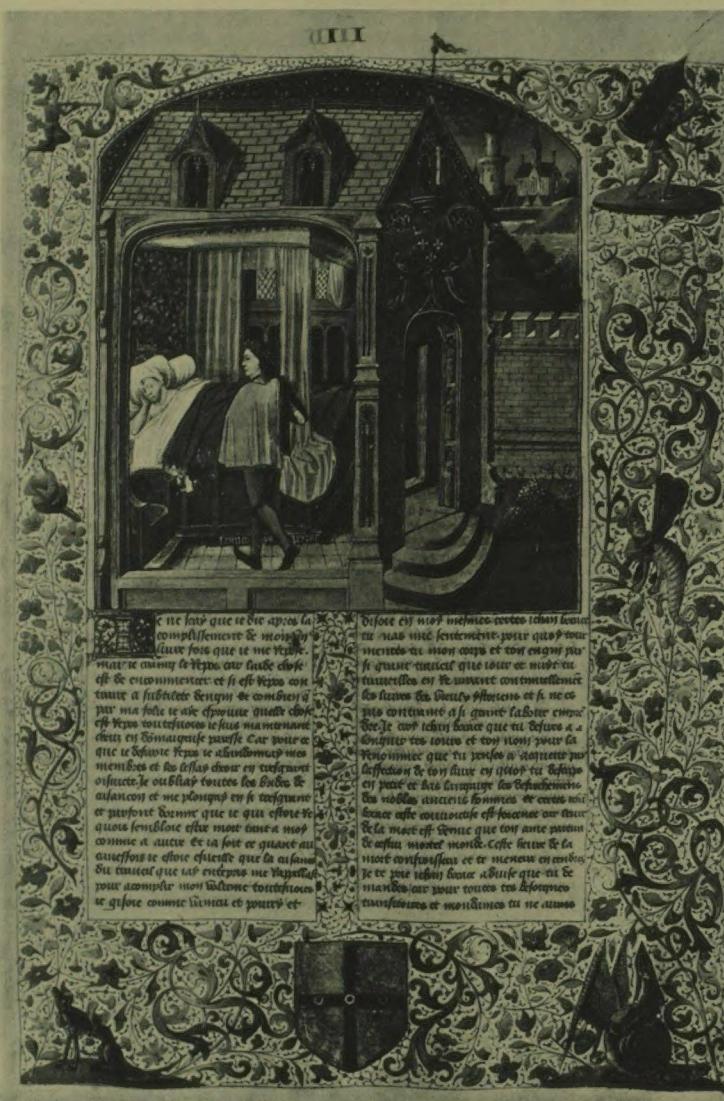
Aviation, whose motto—*Ad astra*—points it towards the stars, has, in fact, less to do with astronomy than with the purely terrestrial science of archaeology. The existence of unsuspected ancient sites, invisible to observers on the ground, has been revealed by air photography, which brings out traces of building foundations, sometimes disclosed by differences in the appearance of crops grown on soil that has been disturbed, as seen from an altitude. The best-known example in this country is that described in "WOODHENGE." A Description of the Site as Revealed by Excavations. By M. E. Cunningham (Mrs. B. H. Cunningham). Illustrated (George Simpson, Devizes; 25s.). Woodhenge is the name given to the site of a prehistoric circle—or, rather, concentric ovals of holes in the ground, once filled with timber uprights—on Salisbury Plain, within two miles of Stonehenge, and it was discovered through an air photograph taken from an aeroplane by Squadron-Leader Insall, V.C., on Dec. 12, 1925.

Woodhenge has since been excavated by Mr. and Mrs. Cunningham, with some adjacent circles, and she presents the results, fully illustrated by drawings and photographs. It is a book for the archaeologist rather than the general reader, for the author's method is severely scientific; she seems to assume a knowledge of the facts, and does not wield the pen of a descriptive writer to set them forth dramatically. I doubt whether an ordinary reader, coming fresh to the subject, would quite appreciate its significance. The coloured plans are very clear; but the photographic reproductions leave much to be desired. The site yielded both human and animal remains, as well as a good deal of pottery. A valuable report on the human remains found is contributed by Sir Arthur Keith, and several other well-known experts have written on their respective sides of the subject.

I have kept some good wine until last, in the shape of another volume that will make a strong appeal to the archaeologically minded—namely, "THE CITY." Vol. IV. of the Survey of the Ancient and Historical Monuments of London. With Coloured Frontispiece, 231 Plates, and Map (H.M. Stationery Office; 21s.). This is a monumental work in more senses than one, and has a unique value as the first official survey of the City's historical remains, while it is also the most exhaustive and up to date. No editor's name appears on the title-page, but the preface is by Lord Crawford and Balfour, Chairman of the Royal Commission on Historical Monuments in England, who mentions the distinguished authors responsible for various sections. With its wealth of historical fact and alluring illustrations, this is a book which every Londoner worth his salt should possess.

To conclude, I would advise readers also to place on their Christmas list some other specially attractive books on which there is no room here to dilate. One is "THE SCOURGE OF THE INDIES." Buccaneers, Corsairs, and Filibusters. From original Texts and contemporary Engravings. By Maurice Besson. With five Coloured Plates and 140 other Illustrations (Routledge; 42s.).

Next comes what General Smuts (in a preface) calls "a wonderful book," namely "COMMANDO." A Boer Journal of the Boer War. By Deneys Reitz (Faber and Faber; 15s.). Lastly, the Far Eastern kaleidoscope lends topical value to two works on the Celestial—but distracted—Republic—"CHINA." A New Aspect. By H. Stringer (Witherby; 12s. 6d.); and "PULLING STRINGS IN CHINA." By W. F. Tyler (Constable; 15s.) Here we have both personal adventure and political criticism. From what I read in the papers, string-pulling is popular in China, and the result is a complicated tangle. C. E. B.



A FINE FRENCH FIFTEENTH-CENTURY ILLUMINATED MANUSCRIPT OF BOCCACCIO SHORTLY COMING UNDER THE HAMMER: A PAGE WITH A MINIATURE SHOWING PETRARCHE APPEARING TO BOCCACCIO IN BED.
(MUCH REDUCED IN SIZE.)

We illustrate here a page from a beautifully illuminated manuscript of Boccaccio's book "On the Misfortunes of Illustrious Men and Women," translated from Latin into French by Laurens de Premierfait, Clerk of the Diocese of Troyes, about 1470-80. The MS. contains nine half-page miniatures (including the above) and seventy-eight others, all with decorated borders. It is included in a five-days' sale of MSS., books, letters, and historical documents to be held at Sotheby's from December 16 to 20 inclusive, and is be auctioned on December 19. "This magnificent manuscript," says a note in the catalogue, "was, without doubt, executed in the same *atelier* as the superb Rothschild manuscript of the same work now in the British Museum, to the decoration of which it shows a remarkably close parallel. Sir Edward Maunde Thompson ascribes the Rothschild MS. to the school of Jean Fouquet, to which the present MS. must also be assigned.

By Courtesy of Messrs. Sotheby and Co.

observer and I saw each other as souls already hurled into the eternal cosmos. There was but one thing to do. "My God!" I breathed in prayer even as I did it. I yanked the Camel's stick hard into my stomach and flashed between the two-seater's wings and tail plane as my gallant little Camel answered to the pull. By a miracle we missed collision.

We are carried still further "into the blue"; in fact, to inconceivable distances beyond the human mind's piloting, in a book which I hope somebody will give me for Christmas; that is, "THE UNIVERSE AROUND US." By Sir James Jeans, M.A., D.Sc., LL.D., F.R.S. With twenty-four Plates (Cambridge University Press; 12s. 6d.). If I sometimes treat solemn tomes with too light an irony,

INDIAN AND PERSIAN ART UNDER THE MOGULS.



1. THE EMPEROR AKBAR HOLDING A ROSARY, WITH A LION AND HEIFER AT HIS FEET AND ANGELS ABOVE : A DRAWING BY GOVERDHAN, COURT PAINTER—ONE OF A SET OF IMPORTANT INDIAN MINIATURES.

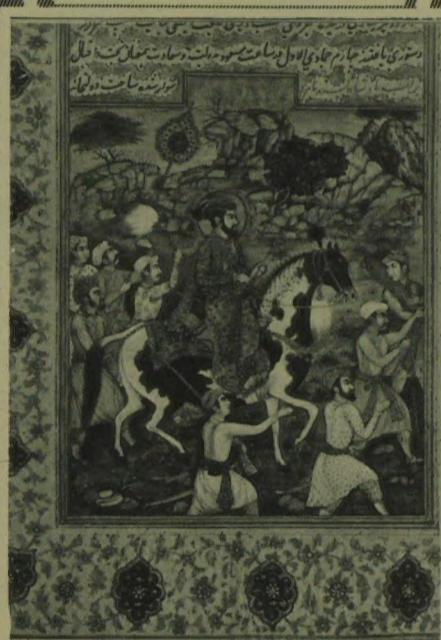


2. SIGNED "THE WORK OF THE MOST DESPICABLE HUMBLE SLAVE MURAD ZADAH": THE EMPEROR JAHANGIR WITH THE ORB OF SOVEREIGNTY.

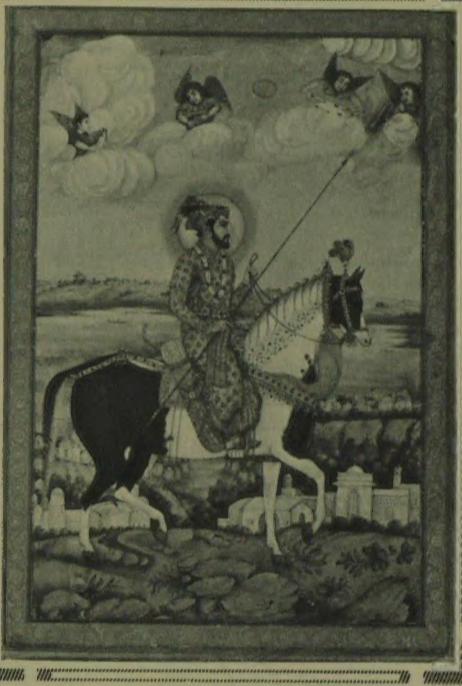
MINIATURES OF RARE CHARM FROM ORIENTAL MANUSCRIPTS.



3. JAHANGIR (STANDING ON A GLOBE SUPPORTED BY A BULL STANDING ON A FISH) SHOOTING ARROWS INTO A TRAITOR'S SEVERED HEAD STUCK ON A SPEAR, AGAINST WHICH RESTS A MUSKET : A DRAWING FROM AN ALBUM MADE FOR SHAH JAHAN.



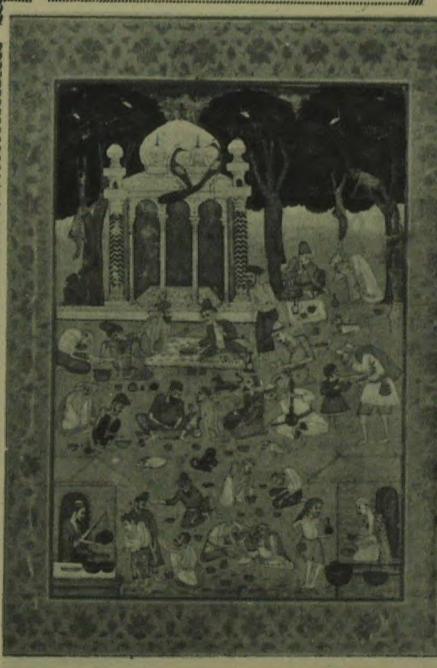
4. SHAH JAHAN ON A FAVOURITE HORSE, WITH RETINUE : A MINIATURE FROM A PERSIAN MS. HISTORY OF HIS REIGN.



5. THE EMPEROR SHAH JAHAN RIDING NEAR A CITY : A MINIATURE SIGNED BY THE COURT PAINTER, GOVERDHAN.



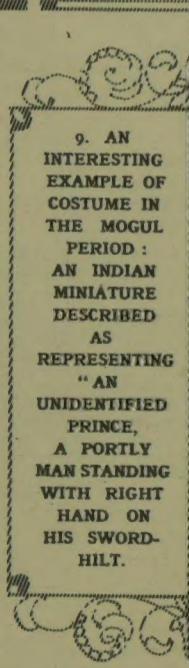
6. A PERSIAN MONARCH, SHAH TAMASP (1514-76), DICTATING TO A SCRIBE DURING A HUNTING TRIP : A MINIATURE OF 1611.



7. CHURRUS-EATERS : A GROUP OF MEN OUTSIDE A PAVILION IN VARIOUS ATTITUDES OF PREPARATION, OR OF INTOXICATION FROM THE EFFECTS OF THE DRUG (A RESIN THAT EXUDES FROM HEMP) : AN INDO-PERSIAN MINIATURE.



8. TWO LOVERS—THE WOMAN BEHIND OFFERING THE MAN A CUP : A PERSIAN MINIATURE—A BEAUTIFUL INK DRAWING.



9. AN INTERESTING EXAMPLE OF COSTUME IN THE MOGUL PERIOD : AN INDIAN MINIATURE DESCRIBED AS REPRESENTING "AN UNIDENTIFIED PRINCE, A PORTLY MAN STANDING WITH RIGHT HAND ON HIS SWORD-HILT."

We illustrate here some of the most interesting items from an important sale of Oriental manuscripts and miniatures at Sotheby's, arranged for December 12 and 13. Those numbered 1, 2, 3, 5, and 6 above belong to a set of which a foreword states: "The 48 lots, now separated, originally constituted parts of an album apparently made for the renowned Mogul Emperor, Shah Jahan, in which were four leaves of illuminated Persian MS., setting forth that the best artists and scribes of the day had been commissioned for the work. It appears (from certain inscriptions on some of the leaves) that the album, after having been made for Shah Jahan, became the property of his son, Aurangzib, at some time after he

succeeded. The artists whose signatures appear were nearly all Court painters of the reigns of Akbar, Jahangir, and Shah Jahan, and their names constantly recur in the celebrated 'Raznamah' of 1598. The ascriptions written beneath some of the portraits appear to be chiefly in the hand of Aurangzib." No. 3 is described as follows: "The Emperor Jahangir discharging an arrow into the severed head of the traitorous Malik 'Ambar Habshi, the Abyssinian slave who rose to great importance in the Deccan. Attached to the spear on which the head is impaled is a chain of crotals supporting the scales of Justice. It is signed 'the work of the humble servant Murad Zadah Bakhalas Abul Hassan.'"

IN THE CASUALTY LISTS OF THE HIGH SEAS: SHIPS WOUNDED IN THE WAR AGAINST WIND AND WAVE.



THE TOLL OF THE GALE NEAR THE FAMOUS ST. MICHAEL'S MOUNT, WHICH IS SEEN IN THE BACKGROUND: THE FRENCH STEAMER "ORNALS II," WHOSE CREW WERE SAVED, STRANDED IN MOUNT'S BAY, CORNWALL.



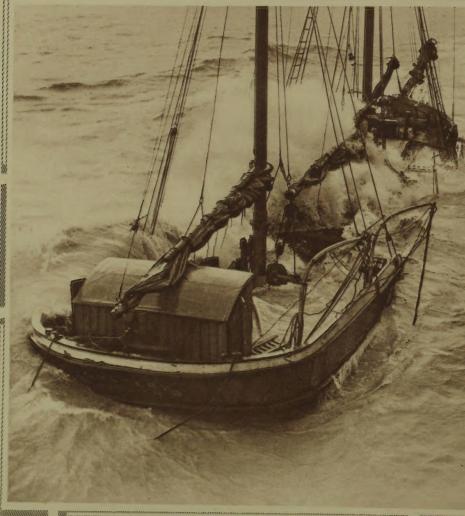
WHEN THE "RECORD" STORM WAS IN BEING: HUGE SEAS AT NEWHAVEN, THE SERVICES BETWEEN WHICH AND DIEPPE HAD TO BE CANCELLED FOR A WHILE Owing TO THE GALES.



BEFORE THE RESCUE BY THE ROCKET APPARATUS: THE YARMOUTH DRIFTER "Y.H. 276" ASHORE AT GORLESTON—SHOWING THE CREW STILL ABOARD HER AWAITING HELP.



THE CREW OF THE ROCKET APPARATUS (IN THE FOREGROUND) STANDING BY, WAITING OPPORTUNITY TO HELP: THE BRITISH VESSEL "NEVILLE" ASHORE ON THE WEST SIDE OF SULLY ISLAND, NEAR CARDIFF.



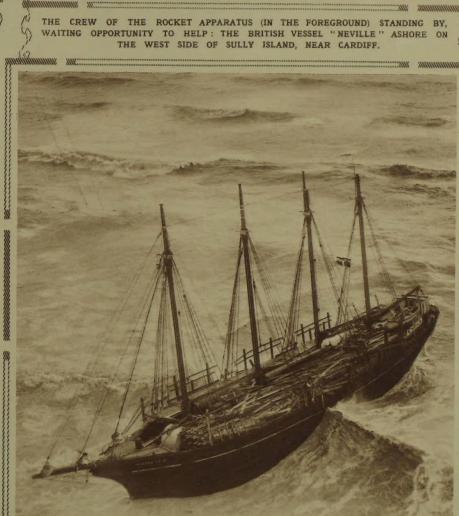
DRIVEN ASHORE AT THE EASTERN END OF DOVER HARBOUR: THE BARGE "MYSTERY" IN THE CASUALTY LIST—WITH THE SEAS BREAKING OVER HER AFTER HER CREW HAD BEEN RESCUED BY BREECHES BUOY.



A SHIP WHOSE CREW WERE SAVED BY MEANS OF THE ROCKET APPARATUS AND ITS BREECHES BUOY: THE "MERWEDE," OF ROTTERDAM, CARRYING A CARGO OF BRICKS, ASHORE TWO MILES EAST OF NEWHAVEN HARBOUR.



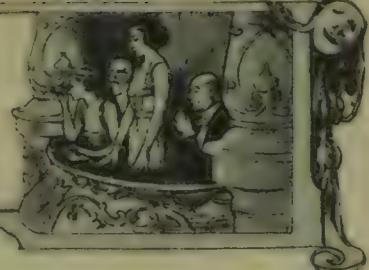
WEATHER THE CROSS-CHANNEL STEAMERS HAD TO FACE DURING THE STORMIEST ENGLISH WEEK-END RECORDED SINCE ACCURATE OBSERVATION BEGAN: THE FURY OF THE SEAS SEEN FROM THE "MAID OF ORLEANS."



A SHIP WHOSE CREW HAD TO JUMP INTO THE RESCUING NEWHAVEN LIFEBOAT: THE FOUR-MASTED SCHOONER "MOGENS KOCH" ASHORE AT THE MOUTH OF THE RIVER CUCKMERE, NEAR EASTBOURNE.

It may be added that the week-end of December 7-8 was the stormiest known in England. With regard to certain of our pictures, the following additional notes may be given. On December 7, it was reported that the French steamer "Ornals II," was stranded west of Cudden Point, Mount's Bay, Cornwall, and that the crew had been saved. This saving is recorded on our Personal page.—The drifter "Y.H. 276" went ashore at Gorleston. The crew were rescued by means of the rocket apparatus. On the 7th it was reported from Barry Island that a steamer, presumably to be the British vessel "Neville," was ashore on the west side of Sully Island, that the sea was breaking over her, and that a tug and a lifeboat were standing by. Later in the day the name of the ship was confirmed from Lloyd's Penarth station, and it was then said that tugs were in attendance, and that a rocket

apparatus was standing by.—On December 7 also, the barge "Mystery" was driven ashore at the eastern end of Dover Harbour. Again the life-saving rocket apparatus came into play, and the crew of four were taken off.—The steamship "Merwede," of 355 tons gross, of Rotterdam, which was bound for Antwerp to Newhaven with a cargo of bricks, went ashore on the night of December 6, two miles east of Newhaven Harbour. The Newhaven motor lifeboat had to return, as heavy seas prevented her from getting anywhere near the vessel. A volunteer crew, under Mr. Benjamin King, then brought the Newhaven rocket apparatus into use, from the nearest place on the coast to the stranded steamer, and they were able to throw a line across the vessel, and bring the breeches into operation. The crew, consisting of nine men and an apprentice, were saved.—The four-masted schooner "Mogens Koch," of 385 tons, ran ashore at the mouth of the River Cuckmere, near Eastbourne. Her crew of ten were rescued by the Newhaven lifeboat, into which they had to jump from the deck of the schooner, the weather being too rough for any other method to be adopted.



The World of the Theatre.

By J. T. GREIN.

THE IMMORTAL "SCHOOL FOR SCANDAL"—THE ART OF GRACIE FIELDS.

WHEN I come to think that "The School for Scandal" is about a century and a-half older than the plays which week by week claim my attention, I cannot feel proud of the age I live in. We may have advanced a great deal; new inventions, from the locomotive to broadcasting, have facilitated the intercommunication of ideas; but, *au fond*, our intellectual strength has not made great strides. We have remained stationary, with a difference; we have acquired rapidity in lieu of depth, but in many ways we have decidedly gone backwards. Where is the modern comedy that equals the work of Sheridan? Dramatists have come and gone; actors have risen and set; stage pictures of men and manners have radiated and paled; books have marked one hour and not survived the next; but "The School for Scandal" has traversed generations, and its youth has remained unimpaired. In fact, when nowadays the ever-green play, with its shrewd exposure of a past society, is resuscitated to stage life, we feel more than ever impressed by its vitality. The powdered wigs and the widely outspread skirts do not hinder our recognition of the fact that what was a true presentiment of human nature in 1773 still holds good for 1929; that now, as then, a Lady Teazle may yet love her elderly lord, in spite of Joseph Surface and Lady Sneerwell; that under the rakish manners of a Charles there may beat an honest heart; and finally, that Society—with a capital S—has not changed a whit in thought and mischief, although manners have become more free-and-easy and language less refined. Sheridan, the author of this wonderful play, was, therefore, not only in full keeping with his time; he was in advance of it. So long as the world—in England and everywhere else—remains

"The School for Scandal" has ever been a hobby-horse of our cleverest actors. I have seen many riding it with conspicuous success. Quite naturally, memories of historic revivals of the play cropped up in the minds of the older playgoers when, under the flag of Mr. Simon Ord and Mr. Frank Cellier, the grand old play once more entranced the audience at the

"The Show's the Thing." I have seen her at the Victoria Palace—after a long spell—at the Lyceum, and now, for the third time, at the Winter Garden, and I can only say that, if anything, her performance is finer than ever. I concentrate my main interest on Miss Fields. For whatever she does is a signal for rapt attention. The minute she appears, her personality is predominant. And yet she is never obtrusive

in starlike egotism. She does not enter with boisterous flutter and flaunt. She just is there, now in tasteful toilette, now in grotesque make-up. Something indescribable on her lips heralds humour with a tinge of satire, and her eyes, as it were, speak to us and sum up her audience. Those eyes are wonderful; but she does not overwork that lantern of her feelings. It is left to the corners of her mouth to express fun or sentiment. When she plays the incompetent maid-servant—a grotesque parody of domestic service in a suburban home—it is not so much the words that stimulate our sense of humour as the play of her features, the awry twist of her clothes and bonnet, the tongue-in-cheek manner with which she makes us feel that all this is sheer *blague*. Then, after many intermezzos of dance and song, ballads as well as quips, she suddenly reveals the emotional artist she really is—that, on second consideration, life is not all beer and skittles, and that there is more tragedy in the backwaters than we think of. In Archie Pitt's little sketch, in which the humble girl tries to be a lady, and chastens her aitches because she is deeply in love with the gentleman lodger, there is a drama in a nutshell.

She had hoped for a proposal, but, alas! the lodger was a playwright gathering impressions, and when she anxiously waited for a declaration, he told her that it was "good-bye." Crestfallen, crushed, the girl is



"I AM THE RULER OF THE QUEEN'S NAVEE!"
MR HENRY A LYTTON AS SIR JOSEPH PORTER,
FIRST LORD OF THE ADMIRALTY, IN "H.M.S.
PINAFORE," AT THE SAVOY.

The new revival of "H.M.S. Pinafore," in the present season of Gilbert and Sullivan at the Savoy Theatre, is of particular interest from the fact that entirely new dresses have been designed by Mr. George Sheringham, the well-known artist, for characters in this opera, including Hebe, Josephine, and Little Buttercup. "H.M.S. Pinafore," it may be recalled, was originally produced on May 25, 1878, and is still as popular as ever.

Kingsway. I would avoid comparisons when the young generation deserved so well of the master. It was a vivid, brilliant, joyous revival, with nearly everybody in the right place and with some readings so original that they silenced tradition. This refers especially to Mr. Cellier's Sir Peter; not a grumpy old fellow this time, miles too old for his young wife, but a wise man of the world who, still impetuous and passionate, had learned the salving lesson of life that to understand is to forgive, and that, so long as romance quickens the heart, there is no age to fear. If ever the words, "happy ending," were well applied it was in the *finale* of this performance—no doubt about it: after the ordeal of the screen, and the awakening of Lady Teazle, there would be a honeymoon in second blooming. For Miss Angela Baddeley, although less *grande dame* than her traditional predecessors, was an adorable creature and one whose head, except for a moment's indiscretion, was so well screwed on that she would for ever prefer to remain an old man's darling than listen to the Lotharios who supply the fuel to Society's school for scandal. The Joseph, too, of Mr. Ian Fleming was different from his many earlier brethren. He did not lay his cards on the table all at once. When first we met him he was a quiet, exceedingly well-mannered cavalier, the perfect hypocrite to a fault, who carefully hid his seductive guile and cajolery until he was pretty sure of his quarry. His every word was honey until the screen scene revealed his double-faced game. But even then he was, if defeated, not confounded, but remained the perfect gentleman who takes bitter and sweet with the same equanimity. As Charles, Mr. Henry Hewitt was in his element—love, cups, debts, and family portraits, to him all that was a great adventure, and, if at times his head ran away in the folly of youth, his heart never wavered in his gratitude to dear old Uncle Oliver (a delightful portraiture by Mr. Edgar K. Bruce) and his desire to make Mary his own.



"REFRAIN, AUDACIOUS TAR, YOUR SUIT FROM PRESSING": MISS WINNIE MELVILLE AS JOSEPHINE (IN A NEW SHERINGHAM DRESS) AND MR. DEREK OLDHAM AS RALPH RACKSTRAW IN "H.M.S. PINAFORE," AT THE SAVOY.



"REFRAIN, AUDACIOUS TAR, YOUR SUIT FROM PRESSING": MISS WINNIE MELVILLE AS JOSEPHINE (IN A NEW SHERINGHAM DRESS) AND MR. DEREK OLDHAM AS RALPH RACKSTRAW IN "H.M.S. PINAFORE," AT THE SAVOY.

what it is, "The School for Scandal" will ever be considered a pleasant mirror in which human qualities are gracefully reflected and foibles are exposed without unamiable exaggeration.

For a whole year Miss Gracie Fields has been "the heart and soul" of Mr. Archie Pitt's jolly revue—

a picture of woe. It was here that Gracie Fields struck the wonderful contrast from gay expectancy to grey despair. If she were to abandon Variety, she would become a shining light in the World of the Theatre—an emotional actress eminent among the elect.

SEARCHING FOR LOST CLIMBERS BY TORCHLIGHT: AN ALPINE FILM.



PERILS OF MOUNTAINEERING SHOWN ON THE SCREEN: A SPECTACULAR INCIDENT IN AN ALPINE ADVENTURE.

Here, and on two other succeeding pages in this number, we reproduce some very striking photographs connected with film-making for a German production, amid the snow-clad heights of the Alps. The scene shown above represents members of a search-party in the mountains in quest of missing climbers with the aid of torches. Apparently they are standing on the edge

of a deep crevasse, or a cleft in the rocks, and looking down while the glare of their torches lights up the misty recesses into which the men may have fallen. In the absence of any definite particulars as to the film or the locality, we can only say that the picture promises to provide some unusually spectacular thrills.

FILM-MAKING IN THE HIGH ALPS: A GRAND NATURAL SETTING.



Film-producers nowadays go largely to Nature for their most impressive settings. As noted on a previous page, where we illustrate a torchlight scene with a search-party looking for lost climbers, that and the photographs given here were taken in connection with a forthcoming German production. The two shown

above represent the adventurous work of the camera-men and other members of the expedition, rather than incidents from the film itself. It will be readily seen that they did not spare themselves in their endeavours to reach a high altitude, in order to provide the picture with the finest possible background.

"STUNT" FLYING IN THE ALPS; AND OTHER PERILOUS FILM-WORK.



WHERE AN AERIAL RESCUE SERVICE IS TO BE FORMED: THE MOUNTAINS OF SWITZERLAND—SHOWING A FAMOUS "STUNT" AIRMAN, ERNST UDET, IN HIS MACHINE EXECUTING A DIFFICULT "BANK" FOR A FILM ENTITLED "THE WHITE HELL OF PIZ PALU."



CROSSING A WIDE CREVASSSE: MEMBERS OF A GERMAN FILM-PRODUCING PARTY ENGAGED IN A RISKY ADVENTURE DURING A RECENT EXPEDITION IN THE HIGH ALPS TO OBTAIN SCENES FOR A MOUNTAINEERING PICTURE.

The lower illustration on this page belongs to the same series as those given on two previous pages, illustrating the work of a German film-producing expedition in the high Alps. The upper photograph, which reaches us from another source, and mentions different names, is also associated with film-making, and in this case the title of the picture is given as "The White Hell of Piz Palu," staged by Dr. Arnold Fanck, and produced by H. R. Sokal Film Productions. The aeroplane seen in this photograph is piloted by Ernst Udet, who is described as one of Europe's greatest "stunt" flyers.

In this connection it is interesting to recall that the Swiss Alpine Club has recently arranged with the Swiss Military Department for an experiment next summer in employing military airmen and machines for life-saving purposes in the Alps. On several occasions marooned climbers, or bodies, have been sighted from the air, and the scheme is to organise an aerial rescue service. From January onwards several military pilots are to practise locating lost mountaineers, dropping parcels of food, and reporting their exact position to rescue-parties.

"KIT - CATS": COMPTON MACKENZIE AS PORTRAITIST.

BEING AN APPRECIATION OF
"GALLIPOLI MEMORIES": By COMPTON MACKENZIE.*
(PUBLISHED BY CASSELL.)

MENTIONING the Memories that are to come—the Early Athenian, the Later Athenian, and the Aegean—Mr. Compton Mackenzie traduces his first volume, saying that it adds nothing of the least historical value to the literature of the War. It is true that it is an entirely personal record, that it is "a peculiar, not a general experience"; but it is wrong to dismiss it as though it were non-revelatory. For the author is an Orpen of the nib in this, his Gallipoli, work: not a Verestchagin, you will note, not a painter of the grey and red grotesqueries of advance and retreat, but a limner of the living and, especially, of leaders at H.Q. None of his portraits is "heroic"; few of them are full-length and life-size; indeed, most are kit-cats—three-quarters and, as it were, 28 by 36—for they were done to fit into their places. But there is not one that will be vinegarishly criticised as being an indifferent likeness—from "Sketches for a Self-Portrait" to "Impression of a Senior Snapping Jealously at Mess."

The secret, no doubt, is that the artist was very familiar with his sitters and their foibles. At first, diffident as to his utility, scoured by sciatica, despising an incipient moustache, depressed by a uniform that left him most improperly dressed in Provost-Marshals eyes, he was embarrassingly aware of himself as a bedraggled "butterfly in a graveyard." Then, in a flash, he was "at home"; and so he remained. He satirises his salvation. Said

began: they seemed like the clay models of a sculptor: and their bayonets lacked even so much lustre as tarnished foil. They were like children drunk with the thrills of some unusual adventure, as they skipped round us in their shorts, laughing and chattering of the deeds of their regiment; and the plaster of dust obliterating all lines, all hair, all signs of age, made them appear more than ever like children. . . . My gawd, Sir, we went through them like paper. Four trenches, Sir. Like paper. With the bayonet. Right through, Sir! At the double. Like paper. Four trenches, Sir, you wouldn't believe! At twelve to the tick. Like paper. Four trenches! Well, I can't say I hardly knew what I was doing, or where I was going, and that's a fact. And then we found we'd took four trenches! That's right, ain't it, Nobby? Four trenches, Sir. Coo! It was a treat the way we got into 'em. You know, Sir? It was as good as a football match. Four trenches! Well, nothing couldn't stop us!"

That is one picture—Victory! There are others, very different, the smell of death about them: nothing could cleanse it from the nostrils for a fortnight; "there was no herb so aromatic but it reeked of carrion, not thyme nor lavender, not even rosemary." They are the exceptions, these "subject pictures," to prove the rule that the Mackenzie canvases are a series of portrait-studies. Let us look at a few of the more characteristic pieces.

General Bailloud: "The liveliest old man on the Peninsula, a bald-headed veteran of seventy who commanded one of the French Divisions and who, with his antics and his jokes, with his apple-cheeks and shining Roman nose, his many medals and bright uniform, suggested the presence there of a Punchinello in a light-blue satin doublet hung with jingling bells."

The bearded, patriarchal General Gouraud; the singing, genial, "ruthless," General Hunter-Weston, "a logician of war"; Sir Wyndham Deedes, head of Ib and, therefore, "overlord of all the interpreters, responsible for the organisation of contre-espionage, and the chief intermediary with the agents of espionage"; Captain George Lloyd (now Lord Lloyd), a working proof that "Imperialism could touch a man's soul as deeply as Religion," but, with Aubrey Herbert, Wyndham Deedes, and others, pro-Turkish; C. E. Heathcote-Smith, nominally Vice-Consul at Salonika, but actually running the Intelligence in Mytilene superlatively well—these are but a daisful of the "models" to the artist taking notes, a few of the hundred and seventy-odd whose names are in the Catalogue—or, I should say, the Index, which is made up of names only. Truly, a representative and catholic collection, if not an eclectic.

And, lest it be thought that Mr. Compton Mackenzie was a mere observer, it should be set down that the novelist-



A PUBLICATION CITED BY SIR IAN HAMILTON AS SHOWING WHAT HE TERMS THE "INDISCRETION" OF THE CENSORS IN ENGLAND: AN "EXTREMELY ACCURATE PANORAMA" OF FIGHTING IN GALLIPOLI, PUBLISHED, BY OFFICIAL PERMISSION, IN "THE ILLUSTRATED LONDON NEWS" OF JUNE 5, 1915, UNDER THE TITLE: "THE NAVY'S PART IN THE FIGHTING THREE DAYS AFTER THE TROOPS LANDED: THE BOMBARDMENT OF KRITHIA ON APRIL 28."

In his book, "Gallipoli Memories," Mr. Compton Mackenzie recalls an extract from Sir Ian Hamilton's "Gallipoli Diary" which refers to the publication of sketches of the fighting at Gallipoli which were published—of course, with the permission of the Censors—in "The Illustrated London News" of June 5, 1915. The extract includes the following: "Had we a dozen good newspaper correspondents here, the vital life-giving interest of these stupendous proceedings would have been brought right into the hearths and homes of the humblest people in Britain. . . . As for information to the enemy, this

is too puerile altogether. The things these fellows produce are all read and checked by competent General Staff Officers. To think that it matters to the Turks whether a certain trench was taken by the 7th Royal Scots or the 3rd Warwicks is just really like children playing at secrets. The Censors who are by way of keeping everyone in England in darkness allow extremely accurate panoramas of the Australian position from the back trenches, communication tracks, etc., all to scale; a true military sketch, to appear in the 'Illustrated London News' of June 5th."

Sir Ian Hamilton: "Sir Ian Hamilton came striding round the deck and . . . I was presented to him. He must have said something which allowed me without impertinence to ask him why Lord Kitchener did not grasp the difficulties of the enterprise and the full implications of its success, for his next words are cut with a chisel on my heart. 'Lord Kitchener is a great genius, but like every great genius he has blind spots.' As he spoke his eyes turned eastward to the long line of cliffs beyond that dancing deep blue sea, and in one illuminated instant I divined with absolute certainty that we should never take Constantinople. It may be that Sir Ian's own brave hope had been shaken and that the doubt in his mind was conveyed to me. I had no reasonable grounds at that date for pessimism. I had not yet experienced that insurmountable mental barrier of which Mr. Winston Churchill was one day to write. *A wall of crystal, utterly immovable, began to tower up in the Narrows, and against this wall of inhibition no weapon could be employed. The 'No' principle had become established in men's minds, and nothing could ever eradicate it.*"

Guy Dawnay, now Major-General: "Guy Dawnay . . . standing on the beach by the landing stage when a group of less severely wounded officers from the Royal Naval Division were slowly coming down the slope on the evening of the fourth of June to embark in a lighter and go aboard a hospital ship. Dawnay stood there, a fragile figure with something of exquisitely fashioned porcelain in the finely chiselled features of his small face. His red tabs, his red and blue brassard, and the red hackle of the Cold-stream in his helmet glowed in the evening sun. He stood for a moment still as a faience statuette. Then he turned to me, a look in his eyes not of pain exactly, nor of pity, nor of grief entirely, nor of wistfulness, nor yet quite of apology, but somehow compounded of all five: 'Let's get out of their way,' he said, pulling me aside in the opposite direction from that procession of wounded men, who with bloodstained bandages round their heads or arms or hands were coming mutely and slowly and weary down the dusty slope. 'They won't want to see us just now,' he murmured more to himself than to me."

Marine did work that was as valuable as it was fatiguing and fascinating. His lot it was to have much to do with "I": he "took on" the Intelligence Summary, the abstract of all the information about the enemy which reaches the Intelligence of the General Staff during a campaign"; he collected and indexed the contre-espionage "stuff"; he compiled a "Newgate Calendar" of suspects in the Area of Operations, and he acted as temporary Eye-Witness.

More: he it was who organised the spreading of the great rumour in Mytilene that our forces were to "jump-off" from there to attack Smyrna, a rumour designed to draw attention from Suvla, and supported in the most substantial fashion by much calculated "secrecy," by "cautious" inspections of watering-places and sites capable of accommodating forty thousand troops, by half-promises of contracts, deceitful press news, a confidential chat with the Nomarch, and so on—to the perplexity of German Headquarters.

Also, he was a war correspondent for a space, at the bidding of Sir Ian Hamilton, who, while appreciative of the newspapers and of publicity, thought mighty little of the Censorship in this country, writing on one occasion: "The Censors who are by way of keeping everyone in England in darkness allow extremely accurate panoramas of the Australian position from the back trenches, communication tracks, etc., all to scale; a true military sketch, to appear in the 'Illustrated London News' of June 5th."

As to his "contacts" with the Vassilaki family and with Vedova, "a man not unworthy to stand even beside Panurge" as a broadly humorous creation, they are material for any "thriller"; and he might well have written of them, as he writes of participants in his later adventures, "Ever since the war I have been meditating over a war novel. Indeed I have long had an immense affair in seven volumes mapped out; but I have finally come to the conclusion that . . . I cannot invent a better story than what actually happened. I cannot imagine more richly tragical, comical, and farcical characters than I actually met."

The technical side of the author's duties has been mentioned. One note in connection with a "job" that

[Continued on page 1078.]



A STAGE IN THE WELL-GUARDED PROGRESS OF THE PICTURES FOR THE GREAT EXHIBITION OF ITALIAN ART AT BURLINGTON HOUSE: ESCORTED VANS CONTAINING SOME OF THE MASTER-PIECES PASSING THROUGH A STREET IN MILAN.

Milan was made the collecting centre. The masterpieces brought to this country in the "Leonardo da Vinci" were gathered together there and were then packed for conveyance to the railway station and transference to Genoa for shipment. Police formed the escorts in Milan and at Genoa, and there were soldiers on the train.



FOUND DURING EXCAVATIONS NEAR TRAJAN'S COLUMN IN ROME: A BAS-RELIEF PRESUMED

TO DATE FROM THE DAYS OF JULIUS CÆSAR.

The second head is presumed to be that of a woman. The total length of the work is 1 metre 60. There was found at the same time part of a Christian tomb of the fourth century, showing a carved scene illustrating the striking of the rock by Moses.

ITALY IN THE FOREFRONT OF THE NEWS: MATTERS ANCIENT AND MODERN.



IL DUCE'S NEW QUARTERS: IN THE PALAZZO VENEZIA, ROME, WHICH WAS BEGUN IN 1455, BECAME THE RESIDENCE OF THE AUSTRIAN AMBASSADOR TO THE VATICAN, AND HAS BEEN RESTORED TO ITS ANCIENT GLORIES. Signor Mussolini's new headquarters, the Palazzo Venezia, was the residence of the Austrian Ambassador to the Vatican until the Great War came to disrupt the normal, for it passed to Austria in 1797 as part of the property of the Republic of Venice. It was begun in 1455 by Cardinal Pietro Barbo (afterwards Pope Paul II.).



THE ITALIAN ROYAL TRAIN: PART OF THE LOUNGE—
ONE OF ITS SPECIAL FEATURES.

The King of Italy will lend the Italian Royal Train for the use of King Albert, his Queen, and the other members of the Belgian Royal Family when they journey to Rome for the wedding of Princess Marie José and the Crown Prince, the Prince of Piedmont, a ceremony which will take place, with right and proper pomp and circumstance, on January 8 next, the birthday of Queen Elena.



TO BE USED BY THE KING AND QUEEN OF THE BELGIANS WHEN THEY TRAVEL TO ROME FOR THE WEDDING OF PRINCE HUMBERT AND PRINCESS MARIE JOSE: THE ITALIAN ROYAL TRAIN—THE DINING-SALOON; AND THE TOILET-ROOM.



PRAYING AT THE TOMB OF ST. PETER AFTER THEIR VISIT TO THE POPE:
THE PRINCE OF PIEDMONT AND HIS SISTERS IN ST. PETER'S.

The Prince of Piedmont and the Princesses Giovanna and Maria paid a visit to his Holiness the Pope on December 7, a visit marked by the same ceremonial as that observed on the occasion of the visit of their parents, which is illustrated on another page in this issue. Their Royal Highnesses were with the Holy Father for some twenty minutes. There was an exchange of gifts. Those of the Pope included a miniature portrait of himself, rosaries with miniatures, and medals commemorating his sacerdotal jubilee and the conciliation.

THE RECONCILIATION BETWEEN THE ITALIAN STATE AND THE HOLY SEE:
THE ITALIAN CROWN PRINCE AND HIS SISTERS, PRINCESSES GIOVANNA AND MARIA,
AT ST. PETER'S ON THE OCCASION OF THEIR VISIT TO THE POPE.

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HAPPENINGS BY SEA, AIR, AND LAND: WRECK; COLLISION; DEMOLITION.

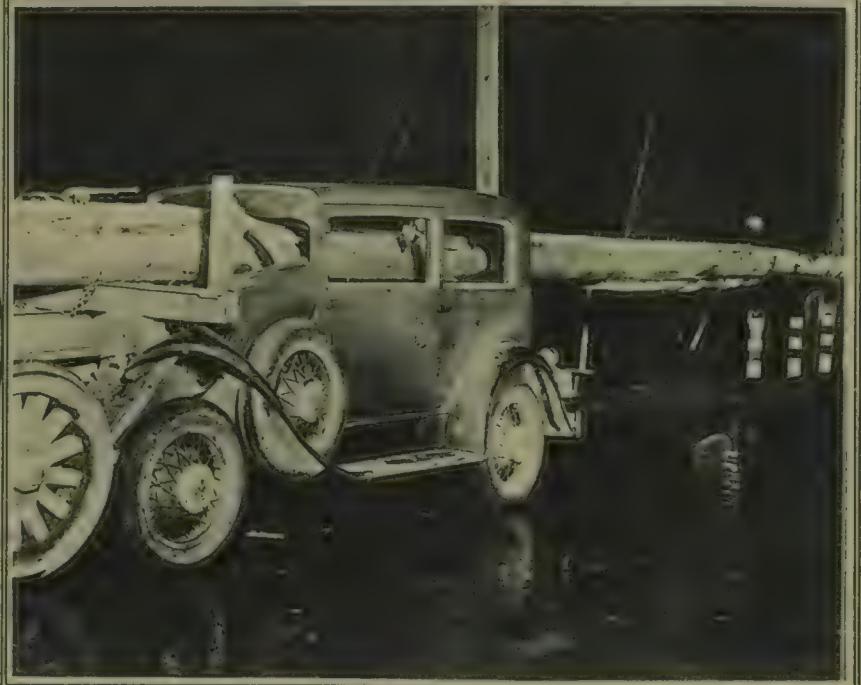


A VETERAN "WIND-JAMMER" ON THE ROCKS:
THE WRECK OF THE "GARTHPOOL."

On the night of November 11, the sailing-vessel "Garthpool," believed to be the oldest trading-square-rigged four-masted ship flying the British flag, ran on a reef off Boavista Island, Cape Verde. She was bound from Hull to Australia in ballast. As there was danger of dismasting and of the vessel slipping off the reef into deep water, the order was given to abandon ship.

THE CREW OF THE "GARTHPOOL" SAFE ASHORE AFTER A PERILOUS NIGHT IN THEIR BOATS: A GROUP ON BOAVISTA ISLAND, CAPE VERDE—SHOWING A NEGRO (CENTRE) WHO SWAM OUT TO PILOT THEM.

The crew took to the boats about midnight, and at dawn went to a small place called Cantow, where natives came out and piloted them ashore. The skipper and second mate made a journey on mule-back to get in touch with St. Vincent, and eventually a cutter arrived and took off the party. The above photographs of the ship were taken after all possibility of salvaging her was gone.



WITH HER WIND-TORN SAILS: THE DECK OF THE WRECKED "GARTHPOOL," LOOKING AFT.

The crew took to the boats about midnight, and at dawn went to a small place called Cantow, where natives came out and piloted them ashore. The skipper and second mate made a journey on mule-back to get in touch with St. Vincent, and eventually a cutter arrived and took off the party. The above photographs of the ship were taken after all possibility of salvaging her was gone.



AMERICA'S LARGEST AEROPLANE CRASHES ON A HOUSE AND BURSTS INTO FLAMES:
FIREMEN AT WORK AFTER THE DISASTER TO "F.32" ON LONG ISLAND.

On November 27 the Fokker monoplane "F.32," the largest aeroplane in the United States, crashed on to Carle Place, Long Island, and, after ripping open roofs and scattering chimneys, finally tore open a whole side of a house and burst into flames. Two houses were completely gutted by the fire, but fortunately the residents escaped, and the pilot and mechanic—the only occupants of the machine—were only slightly injured. The "F.32" could carry 32 passengers.

A MOTOR-CAR IMPALED BY A HUGE POLE ON A LORRY: A STRANGE ACCIDENT NEAR BUFFALO, IN WHICH TWO PEOPLE WERE KILLED.

Two persons were killed in this strange accident on the Transit Road, near Buffalo, N.Y. Although one of two telephone poles on the lorry pierced the car through the steering-wheel, the driver escaped unhurt. The passenger beside him, Mr. Edward McLeod, was decapitated, and his daughter-in-law, Mrs. Marie McLeod, in the rear seat, was instantly killed. The poles projected 42 ft. through the car. Mr. McLeod's spectacles were found on the end of the pole.



A PICTURESQUE OLD WATER-MILL, NEAR "CONSTABLE'S COUNTRY," SACRIFICED
TO AN URBAN WATER-SUPPLY: LANGHAM MILL BEFORE DEMOLITION.

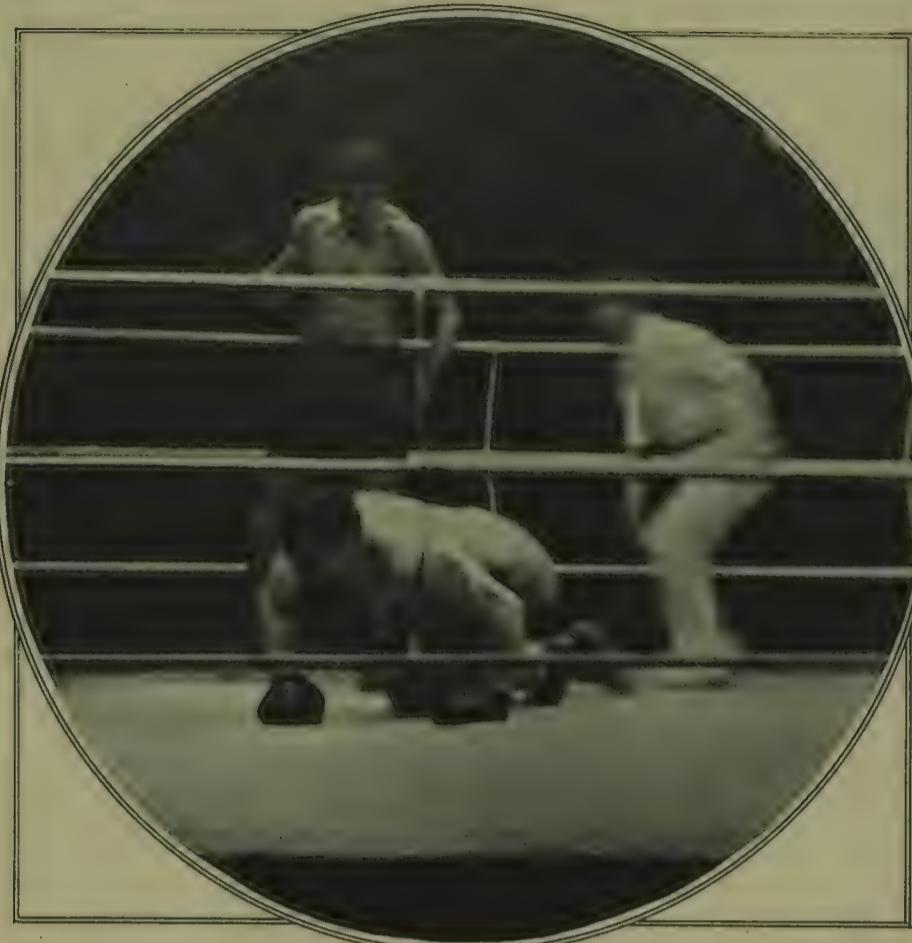
These photographs illustrate a sad example of the removal of time-honoured features of the countryside to make way for modern necessities. An accompanying note says: "One of the most picturesque water-mills of the Stour Valley, in the Essex and Suffolk borderland known as Constable's Country, has recently been demolished. This building—Langham Mill, in Essex—



THE SCENE OF DESTRUCTION WHEN THE DEMOLITION WAS ALMOST COMPLETE:
RUINS OF LANGHAM MILL, ESSEX, SHOWING THE ANCIENT WATER-WHEEL.

has been acquired by the South Essex Water Company, who are constructing a reservoir near by from which to send water across the country to supply the area around Southend, where a shortage of water exists, owing to the migration of thousands of London's surplus population to that district."

NEWS BY PHOTOGRAPHY: A TRIO OF SENSATIONAL SPORTING EVENTS.



A MOMENT IN THE SECOND OF THE ASTONISHING AND DISAPPOINTING FIGHTS BETWEEN THE TWENTY-STONE PRIMO CARNERA AND THE THIRTEEN-STONE "YOUNG" STRIBLING:

THE ITALIAN FLOORED DURING THE MATCH AT THE VELODROME D'HIVER, PARIS.

Primo Carnera, the huge Italian boxer, and "Young" Stribling, of America, met for the second time in the ring on December 7, in Paris. The fight, like the first, which took place at the Royal Albert Hall, may be called both astonishing and disappointing—astonishing in that Carnera seems to have lost his head, to some extent, at all events, as there was a suggestion he did in the first match; and disappointing because, as on the other occasion, the contest ended by a disqualification in consequence of a foul. In Paris, Carnera struck his opponent after the bell had sounded at the end of the seventh round. In London it was Stribling who was disqualified, for hitting low.



THE MAKER OF THE HIGHEST BREAK EVER MADE BY ALL-ROUND PLAY IN BILLIARDS—3262: WALTER LINDRUM (FOREGROUND) PHOTOGRAPHED BY PATHÉ SOUND MAGAZINE FOR A BRIEF "TALKIE" ILLUSTRATING HIS STROKES.

Playing against Smith, at the Memorial Hall, in Farringdon Street, on December 7, Walter Lindrum, the Australian, who is acclaimed as the greatest player of billiards of any generation, scored the highest break ever made by all-round play—3262. The previous best was 2743, made by Smith last season. "Freak" methods have led to still bigger runs; but these cannot be reckoned in the same class as the record mentioned. Lindrum was in play at the start with his break standing at 1350. In the course of it, he made runs of 90, 86, 78, 67, 63, 58, 46, and 31 cannons. In the Pathé Sound Magazine "talkie" the click of the balls can be heard.



OXFORD BREAKS THE SPELL OF DEFEAT BY CAMBRIDGE AT "RUGGER": A GENERAL VIEW OF THE OXFORD AND CAMBRIDGE RUGBY FOOTBALL MATCH AT TWICKENHAM, WON BY THE DARK BLUES FOR THE FIRST TIME IN FIVE YEARS—A CRITICAL MOMENT, SHOWING AN OXFORD MAN WITH THE BALL NEAR THE CAMBRIDGE LINE.

The Oxford and Cambridge Rugby Football match, played at Twickenham on December 10, in the presence of the Prince of Wales, resulted in a win for Oxford by 9 points to nil. Oxford have thus broken the spell of their series of defeats, for Cambridge had won the four previous matches, and if they had won again this year they would have established a new record of five

successive victories. That, however, was not to be. This year's match was the fifty-fourth played since the annual event began. Oxford have now won twenty-four of the matches, and Cambridge twenty-one, the remaining nine games having been left drawn. Both sides this year had been deprived of the services of some members of the original teams.

BLOODLESS STALKING OF BIG-GAME: ELEPHANTS "SHOT" BY CAMERA.

PHOTOGRAPHS TAKEN IN EAST AFRICA BY MR. MARCUSWELL MAXWELL. (COPYRIGHTED.)



ELEPHANTS AFTER DRINKING: A FAMILY PARTY IN THEIR NATIVE WILD, WITH A VERY BIG COW IN THE CENTRE OF THE GROUP—
A WONDERFUL PHOTOGRAPH TAKEN AT CLOSE RANGE, IN KENYA.



THE MOST FASCINATING SUBJECT FOR BIG-GAME PHOTOGRAPHY OWING TO THEIR INTELLIGENCE AND THEIR AMUSING HABITS—
NOT TO MENTION OCCASIONAL DISPLAYS OF TEMPER: WILD ELEPHANTS AT LARGE IN THE KENYA BUSH.

Mr. Marcuswell Maxwell, of whose work we also give an example in colour opposite, describing experiences in photographing elephants in Kenya, writes: "Two apparently peaceful animals, after being approached within fifteen yards, lost their tempers unbeknown to me, and I had to depart hastily on my companion's warning. On another occasion a female, apparently walking peacefully away in the thick bush turned and charged viciously. The reason apparently I discovered on developing my negatives later—as one showed the

same animal with a two days' calf. . . . Once we happened to see a breeding herd making their way through the bush to a water-hole, and by running we succeeded in arriving first. It was most interesting to watch how one animal slowly approached and tested the wind with its trunk. Seeing us on the opposite bank fifteen yards away, it became very suspicious, but apparently it decided that all was right. It returned with the herd, who went through drinking and bathing antics, but on a slight change of wind they moved off."

A Masterpiece of Big-Game Photography: Wild Elephants.

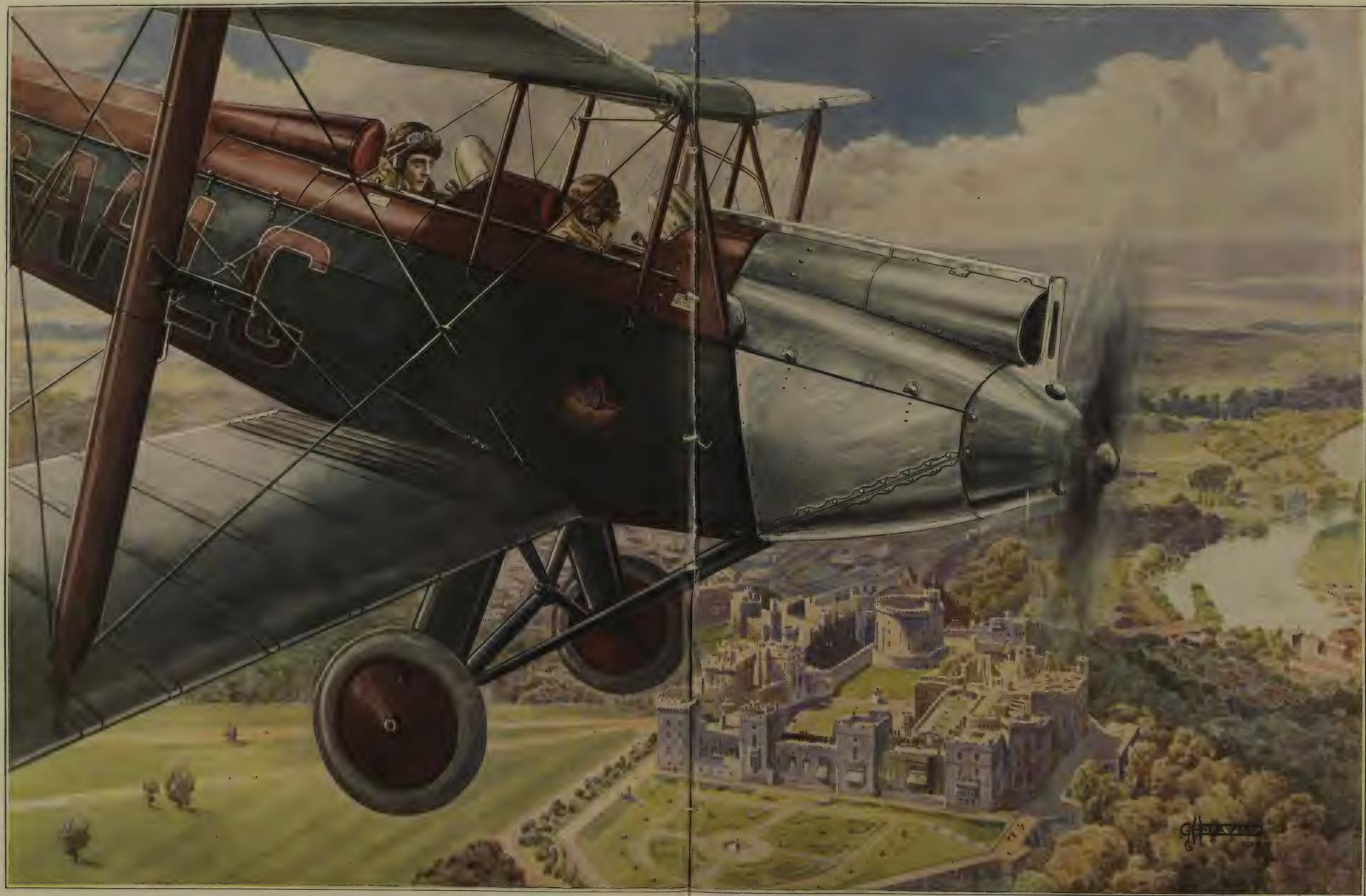
After a Photograph by Mr. MARCUSWELL MAXWELL. (Copyrighted.)



TAKING "A PINCH OF SALT": BULL ELEPHANTS IN KENYA PHOTOGRAPHED WITHIN TWENTY YARDS.

Mr. Marcuswell Maxwell, a well-known resident in Kenya, has made a great reputation as a photographer of big-game, at close range, without firing a shot. His "sitters" have also included lion, buffalo, rhinoceros, and giraffe, examples of which (besides elephants) have appeared in several of our previous numbers. "I consider elephant photography," he writes, "the most fascinating of all. While elephants are often easy to photograph, the wind must be in the right direction, and how seldom does this obtain for long! The wind is usually gusty, and any small eddy may send you flying with your subject at your heels. But the elephant is a joy to watch in all its moods, from the bold charge to the peaceful family

gathering at a water-hole, with the compulsory bathing and chastisement of youngsters and the toilet of the elders. The photographs were taken in Kenya during two short *safaris* with Captain Palmer-Kerrison, whose great experience proved invaluable. Our second trip was luckier, as we found animals in more open country at the base of the mountains. One day we found a young bull herd at a salt-lick, sucking up dust and blowing it down their throats. We watched their antics for half an hour until the changed wind sent them flying. During the day a big elephant which we were seeking wandered into the camp and terrified the cook, but was summarily ejected by my bull terrier, whose bark frightened it!"



OUR FLYING PRINCE.

THE FIRST HEIR TO THE THRONE TO FLY OVER THE HISTORIC HOME OF THE SOVEREIGN: THE PRINCE OF WALES (WITH HIS PILOT IN FRONT) IN HIS AEROPLANE ABOVE WINDSOR CASTLE.

During the last two years the Prince of Wales has taken very keenly to flying, as a sport and as a means of quick transit. In May, 1928, it was arranged that a Bristol Fighter should be kept always ready for him at the R.A.F. aerodrome at Northolt, and some months later a new machine was built to suit his needs when travelling by air to fulfil public engagements. In September he bought a machine of his own for private use—the two-seater Gipsy Moth in which he is here seen flying over Windsor Castle. It is painted in the colours (red and blue) of the Brigade of Guards Light Aeroplane Club, to which he belongs.

From the Painting by our Special Artist, G. H. Davis. (Copyrighted.) Artist's Six Proof Prints of this Picture, suitable for framing, are being issued separately.

WHO SAYS DEWAR'S?



Could you imagine a more timely and welcome gift for any whisky-wise friend than one of these special Dewar's flagons? The shape and design are so attractive, so unusual, the lustre of the famous Doulton ware so rich and deep and the whisky inside—Dewar's "White Label"—is one of the finest things that ever came out of Scotland! There are twelve entirely different patterns to choose from and each holds one-sixth of a gallon. Your usual supplier can give you full particulars and will show you the complete range of flagons.

**PERSONALITIES OF
THE WEEK:**



MR. MAJOR LAITY.

Did splendid work in connection with the wreck of the "Ornais II" in Mount's Bay, by clambering to her, climbing aboard, and directing the saving of the crew. He remained on deck until all the crew were safe, and then left with the captain. The vessel began to break up soon afterwards. (See page 1042.)



THE MARRIAGE OF H.H. THE AGA KHAN AND MLE. ANDRÉE CARRON: THE BRIDE AND BRIDEGROOM AT THE CIVIL CEREMONY IN THE MAIRIE OF AIX-LES-BAINS—
THE MAYOR PRESIDING.

The wedding of his Highness the Aga Khan and Mlle. Andrée Carron took place at Aix-les-Bains on December 7. The civil ceremony, which was held in the Mairie, was followed by a religious ceremony conducted by two Imams of the Paris Mosque.

**SOME PEOPLE IN THE
PUBLIC EYE.**



LIEUT.-COL. J. C. FAUNTHORPE.

Lieut.-Col. John Champion Faunthorpe, who has died at Lucknow at the age of fifty-seven, was very famous as a sportsman. He figured prominently in most of the more exacting sports, and he also made valuable collections of fauna. He was Military Director of Kinematograph Operations on the Western Front.



THE PRINCE OF WALES SIGNALS THE INAUGURATION OF THE APPEAL FOR £1,000,000 FOR THE RECONSTRUCTION OF THE ROYAL HOSPITAL OF ST. BARTHOLOMEW: H.R.H. AND THE MINIATURE BEACON
REPRESENTING THE GREAT BEACON ON BART'S ROOF.

That very famous and most worthy institution, the Royal Hospital of St. Bartholomew, more commonly known as Bart's, is in need of £1,000,000, in order that it may be reconstructed, a work that has become a necessity if its usefulness is to remain unimpaired and to be increased. On December 4, the Prince of Wales inaugurated the

(Continued opposite.)



THE APPEAL BEACON ON BART'S ROOF: THE SIGNAL THAT THE FAMOUS HOSPITAL IS IN NEED OF FUNDS—

A "WARNING" DEVICE SET GOING BY THE PRINCE. appeal for the fund for the new surgical wards and operation theatres, for rebuilding, and so on. Just before he was made a "perpetual student" of the hospital's medical college, his Royal Highness released the large beacon light that has been set up on Bart's roof, that its frequent flashes may remind the laggard of the hospital's very urgent needs.



GENERAL SIR CHARLES MONRO.

General Sir Charles Monro, who died on December 7 at the age of sixty-nine, will always be remembered as the officer who was responsible for the evacuation of Gallipoli, an operation he carried out with practically no loss of life or material. For this duty, he was appointed to succeed Sir Ian Hamilton as Commander-in-Chief of the Mediterranean Expeditionary Force. He did other fine service during the war. He was C.-in-C. in India, 1916-20, and, later, Governor of Gibraltar.



THE FOURTEENTH BIRTHDAY FESTIVAL OF TOC H: THE PRINCE OF WALES READY TO LIGHT NEW LAMPS OF MAINTENANCE,
AT THE ROYAL ALBERT HALL.

The fourteenth birthday festival of Toc H has just been celebrated. On Saturday, December 7, the Prince of Wales, who is the Patron of the movement, presided at the festival evening in the Albert Hall. There he lit, with a taper lit by the flame of his own lamp, which burns continually in All Hallows, Barking-by-the-Tower, new Lamps of Maintenance for home and overseas branches.



SIR WILLIAM McINTOCK, G.B.E.

Mr. Herbert Morrison, the Minister of Transport, stated the other day that the Government had secured the assistance of Sir William McLintock, the well-known accountant, and that he would advise them on their plans for the public control of London transport services. Sir William, who was made a G.B.E. this year, is a Member of the Glasgow Institute of Accountants and Actuaries. He was one of the financial advisers to the Imperial Wireless and Cable Conference.

The Flooded Thames Valley: Air-Photographs of the Great Waste of Waters.



A SEQUEL TO UNPRECEDENTED RAINFALL: THE FLOODED AREA ABOUT WEYBRIDGE—IN THE LOWER PHOTOGRAPH, THE RIVER'S NORMAL COURSE JUST TRACEABLE.

On December 9 the Thames was still rising, and it was anticipated that the rise would continue even if the rain ceased. Lord Darnley explained at a meeting of the Thames Conservancy Board on that day, saying: "Even if the rain stops now for a few days the river, according to our experiences, will still rise for another two or three days, since water has to come down from all the tributaries, which are flooded." He added that at the fourteen recording stations of the Board in the Thames Valley the average rainfall for October was 3.7 in., and for November 7.5 in. In the first eight days of December it was 2.44 in.

making a total for the 10½ weeks of 13.6 in. This came very near the standard rainfall for the whole year, which was 15.4 in. Taken at the rate of 100 tons to the acre, this meant 330,000,000,000 tons of water in the catchment area. The Thames could take a flow of 4,500,000,000 gallons in 24 hours. When they got more water than that it naturally had to go outside the banks. The flow at Teddington in the preceding 24 hours was 7,500,000,000 gallons. That was not very exceptional, and the water had got away well. In 1913 the highest flow was 11,000,000,000 gallons.

THE WORLD OF SCIENCE.

SOME REMARKABLE TEETH AND JAWS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I HAVE more than once, on this page, appealed to my readers for help in the way of undertaking observations on the ways of animals in a wild state which I myself am never likely to see under those conditions. For the world is still a large place when

possesses this or that singular modification of its limbs or teeth, of its hair or feathers, or of, say, its digestive organs. But when we come to ask what are the habits of these outstanding types, what do they feed on, and how do they obtain their food? we can find no answer.

Let me give one or two instances of these lamentable blanks in our knowledge. I have just been asked whether I can account for the singular form of the lower incisors of that weird animal called, but quite erroneously, the flying-lemur (*Galeopithecus volans*) of the Malayan region. As will be seen in the adjoining photograph (Fig. 2) these are truly of a most extraordinary form. For each tooth is slit up to resemble a small, fan-shaped comb. Nothing that is known of the creature's habits—and that is little enough—throws any light on this matter. It has been suggested that these teeth are used for combing the fur! This is obviously guess-work, and poor at that, for only a very limited area of the fur could thus be treated, and why should such an instrument be necessary?

We are told that it feeds on fruits and leaves. One writer suggests that it sucks bananas through this mesh-work. Here again we are surely confronted with guess-work, for not merely do animals of many kinds eat the soft pulp of this fruit without the need of such a mechanism, but the relatively large size and sharpness of the four cusped molars show that they have serious work to do. It is just possible that these singular teeth, set on a wide curve, may be used to obtain some special kind of vegetation, or lichen, which abounds in the forests these creatures inhabit. There is some ground, at least, for this suggestion, since the broad, incisor-like canine of the giraffe and the okapi has a cleft near its outer edge which is said to be used in stripping the blades of leaves from their stalks.

And now let me turn to another problem concerning feeding-habits. This is presented by that grotesque-looking little animal, the tenrec of Madagascar (Fig. 3), lately added to the "Zoo." The first thing that strikes one in looking at this picture is surely the astounding stretch of the jaws. I doubt whether any other mammal can open its mouth to such a surprising extent, for the maximum stretch at the point of the jaws is nearly half the length of the whole body! But what is the need for such a mouth? The animal is said to feed on insects and earthworms. Here, then, we have a clue, for Madagascar is inhabited by some giant earthworms, some of as much as three feet long, related to the still larger African species of the genus *Geoscolex*, which attain to a length of as much as five feet, longer when fully extended! To attack monsters of this kind ample jaws would indeed be

needed. Some of the larger beetles would also need wide-open jaws if they are to be crushed. It is not known, I believe, that the tenrec does actually feed on these huge worms, but its jaws seem to render it highly probable. Here is a case in point of the need of a leisurely study of this animal in its native haunts. This would not be an easy matter to undertake. For you must first find your tenrec, and that, too, when he is hungry.

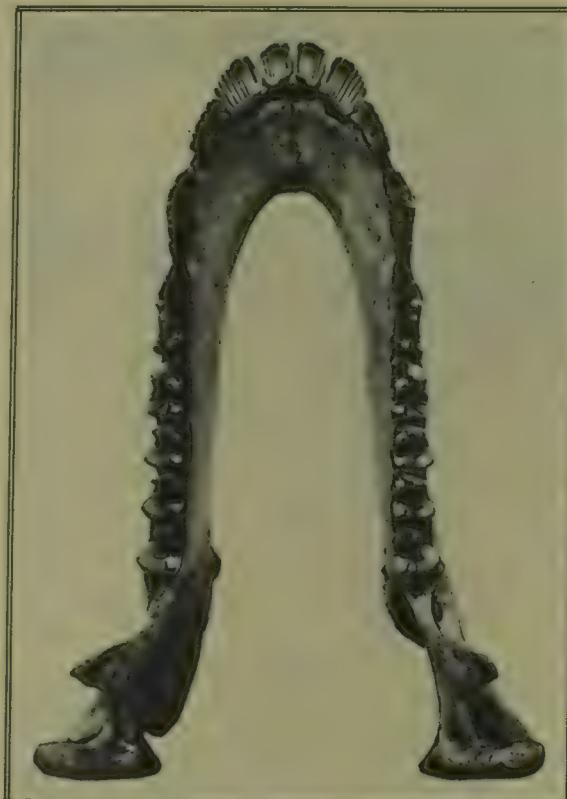


FIG. 2. THE MYSTERY OF THE FLYING LEMUR'S EXTRAORDINARY COMB-LIKE TEETH: THE LOWER JAW OF A TYPICAL SPECIMEN.

No other known mammal possesses teeth of this extraordinary comb-like character, and these are present only in the lower jaw. It is to be noted that they are set in a wide curve, evidently related to the use to which the teeth are put, though this use has yet to be discovered. The molar teeth, it will be seen, are well developed.

The purpose of the conspicuous papillæ round the snout in which the vibrissæ, or "whiskers," are seated is as yet unknown. But they probably add to the acuity of touch which these long hairs convey. These papillæ are so large as to rivet the attention at once in looking at the living animal. To judge by the small size of the ears, the sense of touch is more acute than the sense of hearing. There is another peculiarity about this animal which might be explained by such an intensive study. The fur of the adult is beset with stiff hairs; but in the young animal strong white spines run in longitudinal lines all down the back. Do these spines serve any useful purpose, or are they merely fleeting revivals of structures now no longer needed?

In this matter of the spines it is to be noted that in the two species of the nearly related genus *Hemicentetes*, also living in Madagascar, the dorsal spines are retained throughout life. I have not told the half even of what has been recorded of these strange creatures, of which we know so little in their wild state; when we know more of their habits we shall be able, no doubt, to interpret much that eludes us at present in regard to their bodily structure.

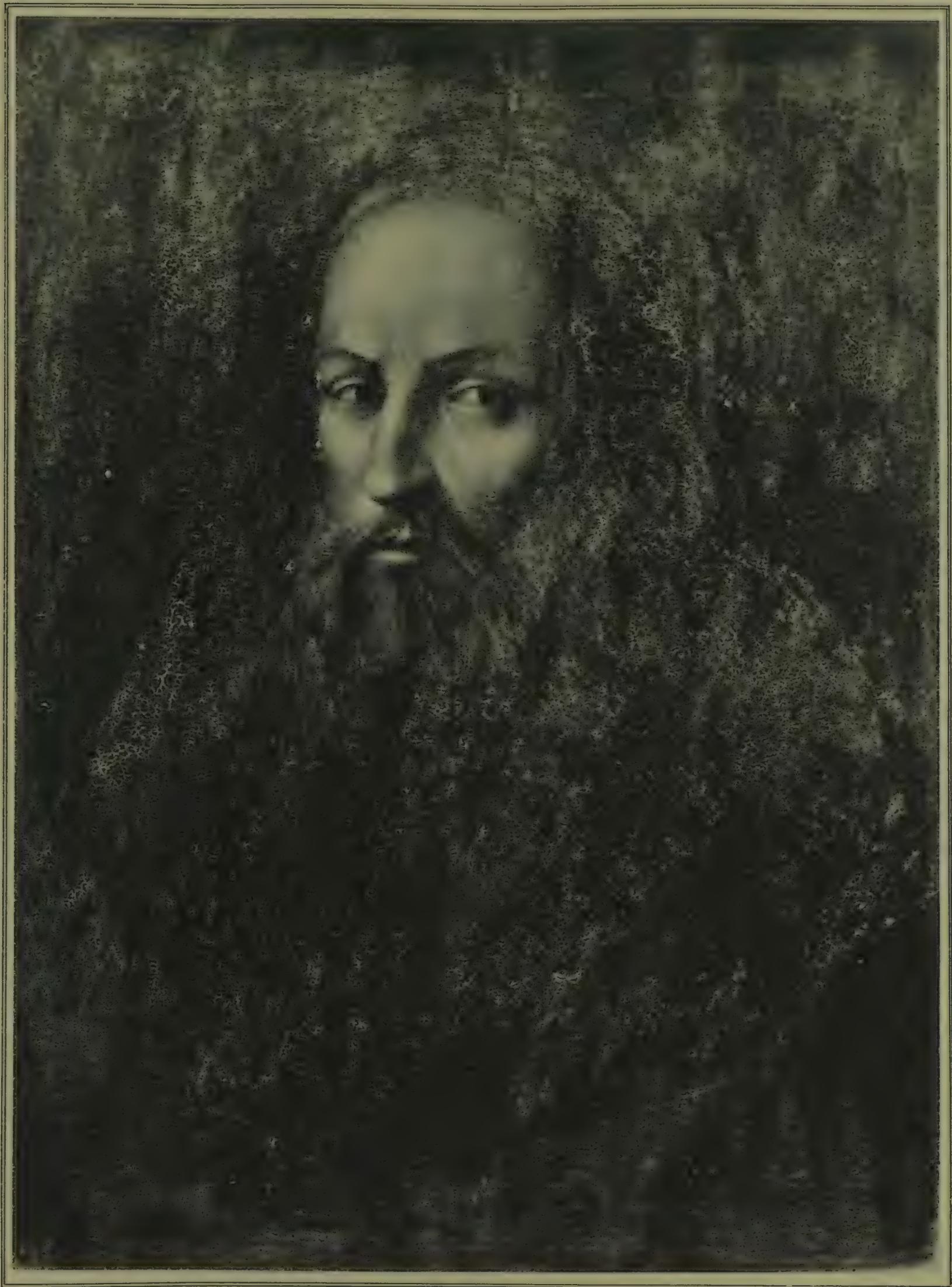


FIG. 3. A CHAMPION MOUTH-OPENER FOR HIS SIZE, BUT FOR WHAT SORT OF FOOD? THE TENREC OF MADAGASCAR, SAID TO EAT GIANT WORMS.

Little is known of the habits of this creature in a wild state. No other mammal in proportion to its size has such an amazingly wide stretch of the jaws. The animal probably feeds on the giant earthworms of the island, which may measure as much as three feet long, and are thick in proportion.

"SPONSOR" OF A STORM-TOSSSED ART TREASURE-SHIP: LEONARDO.

BY COURTESY OF M. SALOMON REINACH.



THE MASTER AFTER WHOM WAS NAMED THE LINER CHOSEN TO BRING ITALIAN WORKS OF ART TO LONDON,
FOR EXHIBITION AT BURLINGTON HOUSE: AN "UNEDITED" PORTRAIT OF LEONARDO DA VINCI.

The liner "Leonardo da Vinci," which, by Signor Mussolini's orders, was substituted for her sister-ship, "Cesare Battisti," as bearing a more appropriate name to bring to London pictures (valued at many millions of pounds) for the Italian Exhibition, was reported on December 9 to have encountered gales off Cape Finisterre. She was expected to reach London on December 11. The above little-known portrait of Leonardo, now in the museum at Cherbourg, to which attention is drawn by M. Salomon Reinach

in the "International Studio" (New York), is of special interest as showing him in the prime of life, instead of old age. It was formerly in the huge collection made in Rome (1832-57) by Marchese Campana, and sold in 1861. The Campana catalogue describes it as a self-portrait, -but M. Salomon Reinach says: "Of course, the attribution of the painting itself to Leonardo is quite absurd; it is not even a work of his school, but probably of the Roman or early Bolognese, about the end of the sixteenth century."

**PRECIOUS CARGO ABOARD
THE "LEONARDO DA VINCI."**



"PORTRAIT OF AN UNKNOWN WOMAN," BY RAPHAEL (RAFFAELLO SANZIO, 1483-1520) : FROM THE ART GALLERY, URBINO.



"VENUS WEDDED TO NEPTUNE," BY GIOVANNI BATTISTA TIEPOLO (1696 TO 1770) : FROM THE ACADEMY, VENICE.



"THE VIRGIN AND CHILD WITH SAINTS ONOFRIO AND NICOLAOS," BY LORENZO LOTTO (1480-1557) : FROM THE BORGHESE GALLERY, ROME.



"THE ANGEL OF THE ANNUNCIATION," BY MELOZZO DA FORLÌ (1438-1494) : FROM THE UFFIZI GALLERY, FLORENCE.



"MADONNA AND CHILD," BY STEFANO DA VERONA (BORN IN 1430) : FROM THE PALAZZO VENEZIA, ROME.



"EVENTS IN THE LIFE OF POPE SILVESTER," BY PESELLINO (FRANCESCO DI STEFANO, c. 1422-1457) : FROM THE DORIA GALLERY, ROME.



"ADAM AND EVE," BY TINTORETTO (GIACOPO ROBBIO), 1518-1594 : FROM THE ACADEMY, VENICE.



"THE MAGDALEN," BY PIERO DI COSIMO (PIERO DI LORENZO, 1462-1521) : FROM THE NATIONAL GALLERY OF ANCIENT ART, ROME.



"ELEONORA DI TOLEDO," BY BRONZINO (ANGIOLINO ALLORI, 1502-1572) : FROM THE COLLECTION OF CONTE CONTINI, ROME.

We reproduce above some of the most important among the numerous pictures by Old Masters which recently left Italy for London, in the liner "Leonardo da Vinci," to form the chief glory of the great Exhibition of Italian Art to be held at Burlington House from January 1 to March 8. This Exhibition, it is stated authoritatively, will even surpass in interest those of Flemish and Dutch art held respectively in 1927 and last year. In answer to an appeal from Signor Mussolini, the authorities of the principal art galleries in Italy, as well as private owners, including King Victor and many members of the Italian nobility, responded to a request for the loan of celebrated pictures with a magnificent generosity characteristic of the Italian people. Their action will make still stronger the bonds of friendship between Italy and Britain. The Exhibition will comprise over 500 pictures in all (including those from British, French,

and American sources), besides examples of sculpture, bronzes, glass, and majolica. The "Leonardo da Vinci," chartered for the purpose by the Italian Government for £6650, left Genoa on December 3, having on board 300 pictures (230 old and 70 modern), and many other works of art. Probably no ship has ever before put to sea with a more valuable cargo of art treasure. One estimate puts its worth at £7,000,000. The vessel had on board several distinguished officials of the Italian art world, and was escorted by a naval tug. As noted under our portrait of Leonardo da Vinci himself (on page 1057), the ship was reported on December 9 to have encountered gales off Cape Finisterre, but the message added that the pictures were safe and that everything was going well. The ship was due to reach London on December 11.



THESE little silver- or china-tables—call them what you like—are becoming more and more difficult to find. Five types of good quality will perhaps be of interest, for many houses must still contain genuine examples which are regarded as of no importance just because they are small and convenient.

One or two points about their origin and form were the subject of a mild argument a few days ago,



FIG. 1. EDGED WITH A SPINDLE GALLERY: A TYPE OF TRIPOD TABLE RARE TO-DAY BUT MOST COMMON OF ALL AT THE PERIOD ILLUSTRATED.



FIG. 2. SHOWING THE BEAUTIFUL GRAIN OF THE WOOD: A TRIPOD TABLE, WITH FINELY CARVED "PIE-CRUST" EDGE, TIPPED-UP.

By Courtesy of Mr. Gordon Field.



FIG. 3. A FORM OF FURNITURE ALWAYS MADE WITH CABRIOLE LEGS, VARYING CHIEFLY IN SHAFT AND EDGE: ANOTHER "PIE-CRUST" EXAMPLE.

so I consulted various authorities—who all differed, particularly in regard to the earliest possible date this type of table could have been manufactured.

The more dogmatic writers have a habit of implying: "I have seen no table of this sort before such-and-such a date—therefore it couldn't have existed previously"; which is not exactly the way best calculated to persuade the sceptical inquirer. Nor is it conclusive to argue that, because no design for a small tripod table is to be found in Chippendale's "Director" of 1754, such tables could not have been known in 1750. This merely proves to the ordinary mind that they were not sufficiently popular to warrant inclusion in that overrated although interesting compilation.

What one can say with some degree of certainty is that they were mostly made in the 1760's or 1770's, are consequently of mahogany and of Chippendale type, and have certain fairly well-defined characteristics. It is not, perhaps, fantastic to look on them as a simple evolution of the much higher *torchère*, cut down for the better ordering of the ritual of tea and gossip. Nor is it unreasonable to suppose that many were made for candles rather than for tea-cups. A low table of small size is an obvious convenience when one wishes to sit in an easy chair and read with the light falling over either arm on to the book, and I find it rather difficult to believe that the world waited till 1760 for this great invention to be put on the market. This hypothesis—and it is no more than a hypothesis—is borne out by a well-known dealer, who tells me that an unquestionably genuine little tripod table in walnut, which could not be later than the reign of William and Mary, passed through his hands some time ago.

However far one may go in guesses about their first appearance, one is on sure ground in attributing their popularity to the vogue for drinking tea and

A PAGE FOR COLLECTORS: EIGHTEENTH-CENTURY TRIPOD TABLES.

By FRANK DAVIS.

coffee—those drugs which were looked upon with such contempt by the die-hards of the period, and it is as worthy supports of china or silver tea-services that one has to consider them.

All the five illustrations on this page are roughly from the fifteen years between 1760 and 1775. The earliest is possibly the plain edge shown in Fig. 5. It will be noticed in this, as in the other examples, that the legs are always cabriole, and the variation consists principally of differences in the ornamentation of the edge of the table and of the main shaft. Let us consider the table surface before the support. From the plain edge of Fig. 5 one goes to the "pie-crust" edges of Figs. 2 and 3. The grain of the wood—a

lines of the acanthus-leaved shaft and legs. This fretwork pattern was extensively copied in mid-Victorian times—not, of course, with intent to deceive, but to provide the public with well-made reproductions—but the expert has no difficulty in distinguishing the genuine piece from the merely comparatively old by the marks of the machine-saw, which is, of course, perpetually revolving, whereas the hand-saw stops for a moment at the corners.

Fig. 1 has a spindle gallery, and, though rare enough to-day, it was the easiest to manufacture, and was consequently produced in greater numbers during a decade or so than any of the other types. The legs in all these examples are either club or claw and ball. All but Fig. 3 bear the acanthus-leaf pattern. The variation possible in so obvious a thing as the shaft or stem is very well seen in these five specimens.

To notice details, the rather massive effect of Fig. 5 is achieved by the thickish reeded shaft and the substantial acanthus vase just below it. (I use the term "vase" to denote the swelling bulbous part above the base). In Fig. 4 one sees this same acanthus-leaf motif carried nearly to the top of the shaft. In Fig. 1 a smaller vase supports a long smooth pillar. Fig. 2 has a plain spiral. The most curious and the rarest shaft of these five is undoubtedly Fig. 3. The gadrooned vase in this specimen is inverted. This is very unusual, for in this sort of ornament the weight is nearly always below for obvious reasons of balance. In this case one may perhaps object to the number of rings above it, yet the whole piece, if not of the purest proportions, is not unpleasing, while the pie-crust carving is of the highest quality.

The simple fitting for the tip-up is visible in Fig. 5. The transition, by the way, from the tip-up table to the pleasant fire-screen so popular at the same and later periods, is perhaps too obvious to require comment. Possibly it is worth while to point out that, from the strictly practical point of view, it is easier to make a steady three-legged table of small size than a four-legged, as any amateur carpenter who has made a few experiments in his work-room will testify.

As is usual—and it is impossible to reiterate this too often—the value of these tables, as of other and more imposing pieces of antique furniture, depends as much upon quality as rarity. It is not just the shape or colouring of the wood which is important, but the skill with which the details are carved, and the loving

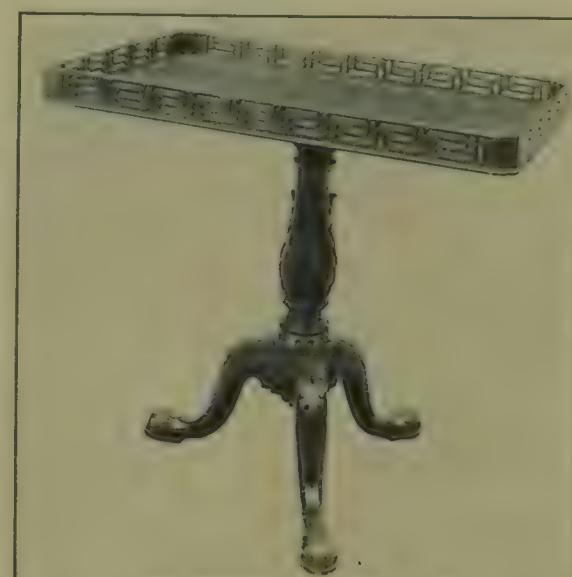


FIG. 4. A TRIPOD TABLE EDGED WITH A FRETTE GALLERY OF "CHINESE" PATTERN: A CONTRAST TO THE ACANTHUS-LEAVED SHAFT AND LEGS.

Figs. 1, 3, 4, and 5 by Courtesy of Mr. Albert Amor.

specially attractive to collectors on account of the contrast—strictly speaking, rather incongruous—between this simple device and the sturdy flowing



FIG. 5. POSSIBLY THE EARLIEST OF THE FIVE EXAMPLES OF TRIPOD TABLES HERE ILLUSTRATED (1760-75): ONE WITH A PLAIN EDGE.

care expended upon the dovetailing and joining, not only on the surface, but in those parts which are not visible to the casual glance.

A Diversity of Christmas Gifts.



Easy to post, easy to carry in the flat tin box, and very pleasant to smoke, the tin of Player's cigarettes on the left makes an acceptable gift to smokers.

The Waterman desk-stand below is an ideal gift to busy people. The stand is of white onyx with a gyro sheath, in which stands the fountain pen. They are obtainable everywhere from 32s. 6d.



On the right is a group of fragrant offerings, which will please every woman. They are the La Tosca perfume and Eau de Cologne, made by the famous firm of 4711, whose Eau de Cologne is world-famous. It is always a safe choice for a judicious friend.



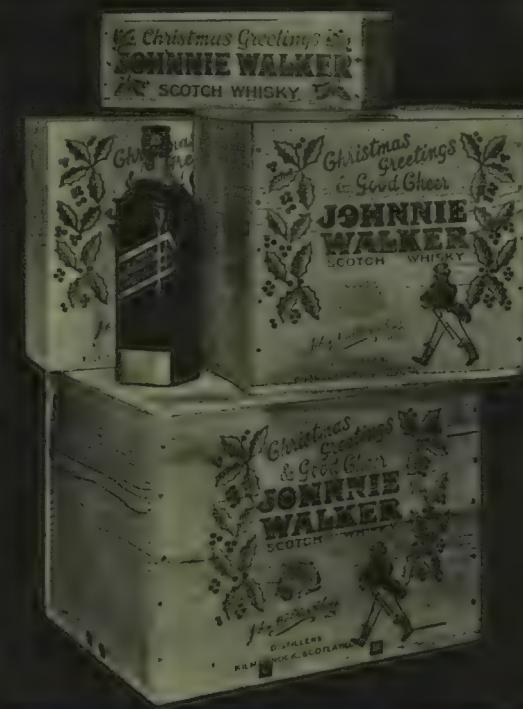
These shaded stockings in lovely colourings are the latest novelty for smart women. They are of pure silk, and cost 29s. 9d. the pair at Harvey Nichols, of Knightsbridge, S.W.

Inlaid like mother-of-pearl is the attractive gift box of 100 Gold Flake cigarettes below, which is obtainable for 5s. everywhere.



Christmas biscuits for the parties look their best and taste delicious in the "Marigold" box above. They are Huntley and Palmer biscuits, which are always extra good. The tin costs 1s. 8d.

Below is the "Pagoda" box containing Mackintosh's lovely chocolates. It is one of hundreds of decorative gifts from this firm.

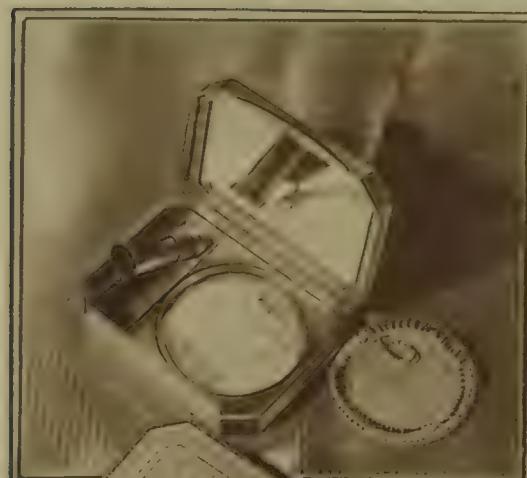


Johnnie Walker is as firm a tradition as Father Christmas, and both embody the spirit of the season. These cases of 2, 3, 6, or 12 bottles make ideal gifts to hospitable friends who entertain frequently.

The Voiglander Bessa camera, illustrated below, is simple to use, gives perfect results, and costs only 57s. 6d. It is obtainable at the Westminster Photographic Exchange, III, Oxford Street, W., and 62, Piccadilly, W.

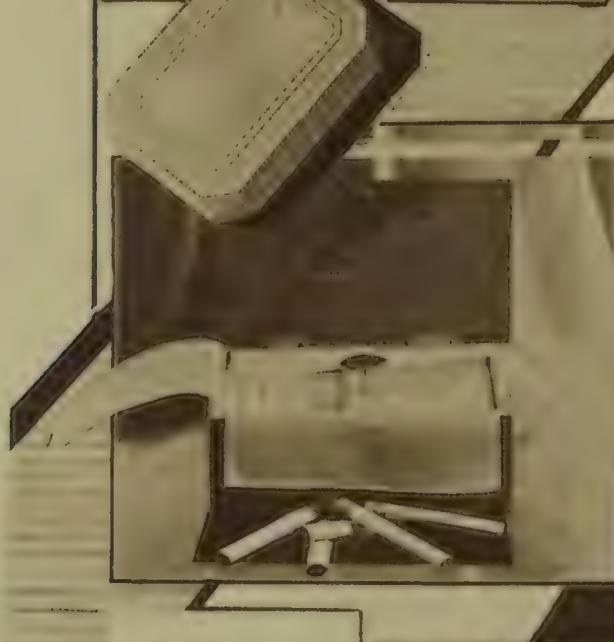


Charming Gifts Both Useful and Decorative.



The lovely little vanity case on the left is of coloured enamel and silver gilt, and is one of a host of similar luxuries which make delightful gifts at J.C.Vickery's, Regent St., W.

On the right is a charming little lady with a powder-puff skirt, obtainable for 10s. 6d. at any Boots. There are multitudes of pretty gifts at the large Regent Street branch.



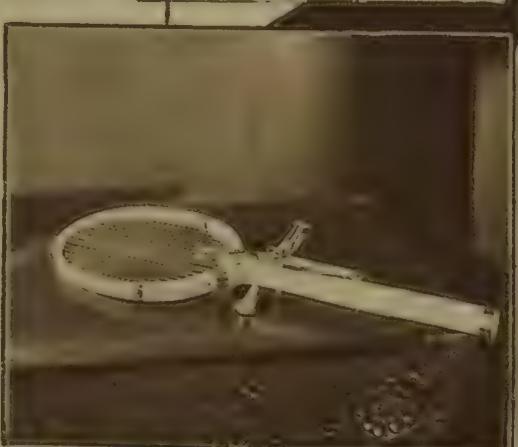
The cedar cabinet of Spinet cigarettes illustrated above makes a delightful offering to smokers. These cigarettes have lately been reduced in price to 6s. a hundred.

The large be-ribbed box on the right is a welcome greeting, for it contains Kunzle's delicious chocolates, which are famous everywhere for their purity and fine flavouring.



Courvoisier's "Blue Skies" perfume is always appreciated, especially when enclosed in the tasseled box of sapphire blue illustrated on the left. It is obtainable from 7s. 6d. a bottle.

The practical "Zephyr" racket press below will delight every tennis enthusiast. It is made of aluminium alloy, and has a single central screw. The cost is only 5s. 6d., and it will last for ever. The G.H.Q. are at 6, Duke Street, St. James's.



The Swan desk, set with an onyx base and a fountain pen fitting the two-position socket, is a prize indeed. It is shown on the left, with the socket down. The price is 45s., and there are others from 30s.

Nothing can be more appropriate at Christmas time than the gift of a log basket. On the right is one of Dryad cane, which wears so splendidly. The price is £1, from all the leading furnishers, or direct from the Dryad Works, Leicester.



Dryad Works



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Dress and Lingerie

always in time with fleeting fashion.

Dame Fashion is eager to adorn you in lovely attire, and the source of her best creations is the wonderful beauty of COURTAULDS' Dress and Lingerie FABRICS. Dress designers frankly say that with a COURTAULDS' FABRIC the utmost effect is certain. Inexpert needle-women are saved anxiety—COURTAULDS' FABRICS make up so well under trained or untrained hands. For practical day-to-day and evening dresses, for dainty lingerie and the kiddies' frocks, etc., see the newest and captivating designs and shades in COURTAULDS' Dress and Lingerie FABRICS. Your Draper or Store can show you patterns of all these lovely FABRICS.

The Name is on the Selvedge.

All the fabrics named below are produced from Courtaulds' finest Rayon Yarns.

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Silk-like, durable, and ideal for Jumpers, Lingerie, Children's wear, etc. 37/38 ins. wide. Per yard Striped 3/3d. Plain Shades 3/6d. Designs

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A delightful crêpe suède fabric, satisfying to the eye and pleasing to the touch. 36/37 ins. wide. 6/11d. 5/11d. Per yd.

"San-Toy" Printed Fabrics

Lovely colours and fascinating designs for the lady of taste, yet moderate in price.

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SATIN
A luxury fabric at a moderate price, wonderfully durable in wear. 37/38 ins. wide. 4/11d. Per yard.

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A Rayon and Wool Marocain. Thoroughly dependable and hard-wearing. 38/39 ins. wide. 4/11½d. Per yard.

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Dress and Lingerie

are obtainable from leading Drapers and Stores everywhere. If any difficulty, please write Courtaulds, Ltd. (Dept. F. 17), 16, St. Martin's-le-Grand, London, E.C.1, for name of nearest Retailer and descriptive literature.

USEFUL CHRISTMAS GIFTS.

Parisian Gift Novelties.

Delightful offerings straight from Paris are to be found in their thousands at the Galeries Lafayette, Regent Street, W. There are the fashionable twisted ropes of coloured beads, long enough to form a three-row necklace, available for 2s. 6d., and baroque pearl chokers are only 1s. 11d. An amusing Chinese



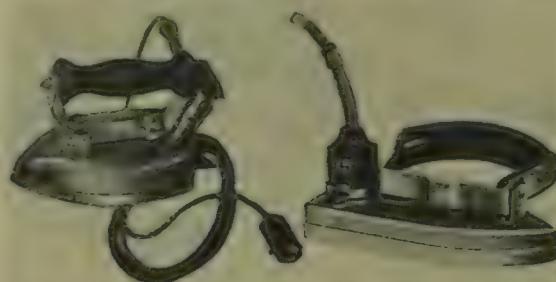
EASY TO SEND AND ACCEPTABLE TO RECEIVE: DE RESZKE CIGARETTES ARE OBTAINABLE THIS CHRISTMAS IN TINS WITH STOUT CARDBOARD CONTAINERS READY FOR POSTING. ALL ONE HAS TO DO IS TO WRITE THE NAME AND ADDRESS ON THE SPACE PROVIDED AND YOUR OWN NAME ON ANOTHER. THEY ARE OBTAINABLE FOR 2s. 6d. AND 5s.

doll, with each side of her wide dress forming pockets which can be used as a brush-holder or work-bag, can be secured for 4s. 6d., and there are gay printed scarves in striped crêpe-de-Chine available from 2s. 11d. A huge illustrated Christmas catalogue will be sent

post free to all who apply mentioning the name of this paper.

Electrical Gifts.

There are suggestions innumerable for really useful presents to be found amongst the "Xcel" domestic appliances. For instance, the two electric irons



USEFUL PRESENTS FOR FRIENDS WHO TRAVEL: THE "EXCEL" ELECTRIC IRONS, ONE THE "TOURIST'S MODEL" WITH THE FOLDING HANDLE. THEY ARE OBTAINABLE QUITE INEXPENSIVELY AT ALL ELECTRICAL DEALERS.



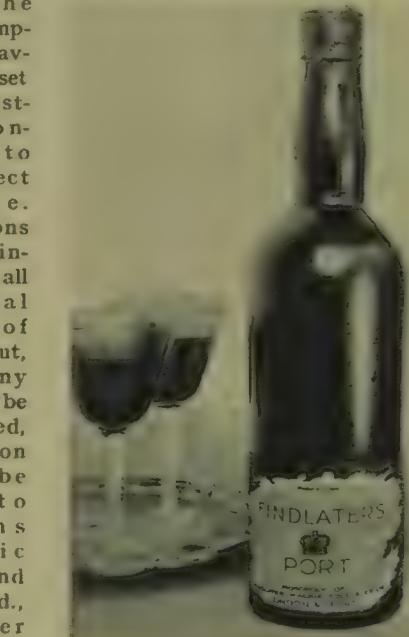
OVER 300 YEARS OF GOOD SPIRITS: A CASE OF JOHN HAIG'S WHISKY, EITHER GOLD LABEL OR THE CELEBRATED DIMPLE BRAND, MAKES A CHRISTMAS OFFERING SURE OF A HEARTY WELCOME. THEY ARE ALSO AVAILABLE IN SINGLE AND IN TWO-BOTTLE DECORATIVE CARDBOARD CONTAINERS, OBTAINABLE EVERYWHERE.

illustrated here will prove invaluable to all friends. For those who travel, the "Tourist's Iron" is especially convenient. It is exceptionally light in weight, and is fitted with a folding handle which turns down neatly and compactly on to the body when the iron is not in use. Like other "Xcel" irons, it is plugged on to the nearest lamp-holder, having first set the adjustable connector to the correct voltage. These irons are obtainable at all electrical dealers of prestige, but, should any difficulty be experienced, application should be made to Siemens Electric Lamps and Supplies Ltd., 38, Upper Thames St., E.C.

Always Welcome.

For a hundred years the phrase, "Welcome always, keep it handy, Grant's Morella Cherry Brandy," has been familiar in all parts of the habitable globe, and has more than justified its claim to be "Welcome always," whilst its ever-increasing

[Continued overleaf.]



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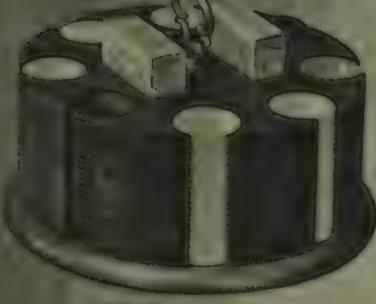
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Australia and Noumea are made by steamers of the Messageries Maritimes Line, whose routes to these far-flung corners of the earth pass by places which are pleasantly off the beaten track. In Indo-China, for instance, the company arrange special visits to the ruins of Ankar, the Bay of Along, Saigon, Tourane, and

other celebrated spots, the fares for which include all expenses during stay on land, hotels, restaurants, visits to objects of interest, excursions, and gratuities. A holiday taken in visiting these countries is not only pure enjoyment, but is leisure well spent.

Round-the-World Tours. Most interesting round-the-world tours are organised by the Messageries Maritimes. The tickets are available for two years, at a particularly reduced fare. The actual duration of the voyage varies from 114 to 156 days, and the itinerary includes Marseilles, Alexandria (optional), Port Said, Suez, Djibouti or Aden, Colombo, Fremantle, Adelaide, Melbourne, Sydney, Noumea, Port Vila, Fiji, Papeete, Balboa, Cristobal, Port de France, Pointe-a-Pitre, Marseilles. If they wish, passengers are allowed to land or travel at their choice either by the company's steamers of the South Mediterranean Lines (*via* Alexandria), or by those of the North Mediterranean Line (*via* Constantinople); or, if they prefer, between Marseilles and Colombo by any steamer on the lines beyond Suez, irrespective of category. Holders of round-the-world tickets travel first-class by all the company's steamers, whatever the itinerary followed, without increase in fare, and they have the option of breaking their journey at the various ports of call *en route*, provided they re-embark on the steamers of the company. Round-the-world tickets, available for two years, are also issued with the following itineraries: *via* China, Japan, and America, touching London, Paris, Marseilles, Port Said, Suez, Djibouti, Colombo, Singapore, Saigon, China, Japan, United States or Canada, Liverpool or Southampton, Cherbourg or Havre; *via* the Dutch East Indies, Australia, New Caledonia, and Panama, calling at all the chief places of interest in these countries.

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the ports of Dunkirk, Havre, Bordeaux, Lisbon, and Marseilles—names which are famous in French history for romance and adventure. Alternatively, there are pleasure tours round the Mediterranean, for which circular tickets are taken, available for four months. The various itineraries of the circular tours allow, according to wish and at advantageous rates, the making of either, all or in part, a tour of Marseilles, Alexandria, Port Said, Jaffa, Haifa, Beyrouth, Rhodes, Smyrna, Constantinople, Piraeus, Naples, Marseilles, or *vice versa*. Passengers are allowed to break their journey at any port *en route* for as long as they wish, and to re-embark by a later steamer, provided they do not exceed the four months' travel allowed by the ticket. A complete list of tours, including the interesting "Christmas Eve at Bethlehem" tour, can be obtained on application at any office of the Messageries Maritimes. The London headquarters are at 72, Fenchurch Street, E.C.



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THE CHRONICLE OF THE CAR.

THE ABUSE OF THE SPOT-LIGHT—AND ITS VALUE.—THE NEW STANDARD "NINE."

THOSE who drive much at night—which, at this time of year, means most of us—must have noticed a new and extremely unpleasant manifestation of the road-cad. Not content with making things by day as dangerous as possible, he has discovered a most effective way of arousing the desire for murder in the heart of everyone he meets at night. He uses his spot-light as a weapon of intolerable offence. On meeting a car with head-lights which cannot be either dimmed or dipped, he turns a blaze of scorching light on to it, as much as to say, "Take that!" Time and again I have met the brute, his own lamps dimmed as they should be, but with that blinding swivelled light focussed straight into my eyes, and sometimes even flickering, which is the last possible offence. It never seems to occur to him that a man with fixed lamps, without a dimming switch, is unable to help himself except by blacking out, and that is the most dangerous thing one can do on the roads to-day. His idea is to force the other man to switch off altogether, regardless of the consequences. It is the act of a thoroughly selfish road-hog of the kind which the new Motor Act, it is devoutly to be hoped, will help to put off the roads altogether.

The Law's Sensible Eye. The use of the spot-light is still illegal, but, as its advantages are so obvious, the law has hitherto

turned a blind eye on it. It is invaluable for sign-post reading, and will be so long as our local Bumbles persist in making these high enough to be seen over non-existent hedges by travellers sitting perched high in carts which are nearly extinct, and much too high to be read with any comfort by those who drive motor-vehicles. It is of great help in times of fog, it makes reversing into motor-houses much safer, and, properly used, it serves as a quite adequate driving light. If you turn it so that its beam sweeps the near side of the road fifty yards or so ahead, you can get home at a reasonable pace without head-lights. Lighting systems are much more reliable than they were a short time ago, but it is comforting to have an emergency light, entirely separate from the main.

A Help Against Dazzle. It will be a thousand pities if its misuse by the bounders of the road leads to its effectual "illegalisation." It is one of the most practical gadgets to be bought to-day, and, to a certain extent, helps the driver of a car with fixed lights. Blacking out, as I said just now, is inadmissible, but if you have a really powerful spot-light, and turn it on to the near side so that you can not only see where you are going, but can distinguish until cyclists and pedestrians in the face of oncoming dazzling lights, your own head-lights may be switched off without risk. But it must be of high power. The ordinary kind is of little avail against the distributed blaze of a pair of big head-lamps.

The New Standard "Nine." It must be three years at least since the Standard makers reverted to the type which was, perhaps, the most successful they ever turned out—the small side-valved four-cylinder; but, judging by the latest model which I took out on trial at the request of the Car Mart, London distributors, a short time ago, they might have been building and improving it for twice as long. Three years is not very long for any type to "find itself," and many famous cars have taken longer than that to reach that desired pitch of all-round efficiency and reliability which makes for the lasting reputation of models which go on, year after year, practically unaltered, and always gaining credit.

Its Excellent Suspension. Although there is no very noticeable difference between the first of the "Nines" and the 1930 model in general design, there is a very striking one in performance and comfort. The car they sent me was new and very stiff, and consequently probably at its very worst, yet it was a much better car than the old one. It has many good points, but I consider its springing to be easily the best. It is and has always been a very difficult thing to design proper suspension for a light car. The variation of load, when two and four passengers are carried, is much more difficult to cope with than in a heavy chassis. Yet the Standard "Nine" has springs which I毫不犹豫地 put down as among the very best I have known for a long time in this class of car.

There are very searching suspension-testing grounds on the bridge over the Serpentine, on the Sutton

by-pass, and in several places between Kingston and Ewell, Betchworth and Battersea. I know them all intimately, every bump of them, and I thought the Standard acquitted itself exceptionally well. We were only two up—the worst load for any light car—yet at a round twenty-five miles an hour or more there was no jolting, no wheel-spin, and no rolling. I was much impressed. The engine size is the same—a bore and stroke of 62.5 by 102, which means a cubic capacity of 1287 c.c. and a tax of £10. The maximum power stated to be developed at 3000 revolutions a minute is 28.b.h.p. The engine is a particularly neat job, with all its components accessibly arranged. The dynamo and magneto are driven in tandem, and it is an easy matter to get at the carburettor-jets. It is an owner-driver's job, easy to keep in tune, easy to keep clean.

Gear-Box Improvements.

The usual three-speed centrally-controlled gear-box forms a unit with the engine-casing. As is to be expected, second speed is rather on the low side, but, as the engine pulls very pluckily on top gear right down to the limit of endurance, the difference between the two does not matter so much as it might. By the time the engine is ready for second, second is, so to speak, the right gear for it. This is, obviously, what every three-speed gear-box should give you, but which only a few do. First speed should take the car up anything on which the wheels can get a hold.

Gear-changing is much improved, owing to the clutch-fierceness of last year having been largely eliminated. That was certainly a bad point in the previous Standard "Nine," but it has been successfully dealt with. The brakes are powerful and smooth in operation, and the steering is light and steady at all speeds. It is a very handy little car. Perhaps "little" is hardly the word to use, as the accommodation in the "Teignmouth" six-window fabric saloon is quite surprisingly generous. There really is room for four full-sized people without leg-cramp. The "Stanlite" sliding roof is fitted as standard, and the equipment includes a petrol-gauge, an automatic screen-wiper, and a useful luggage-grid. Considering the short wheel-base, it is remarkable how good the lines are. It looks neither large nor small. One of the most attractive light cars at the price—£215—I have seen for a long time. JOHN PRIOLEAU.

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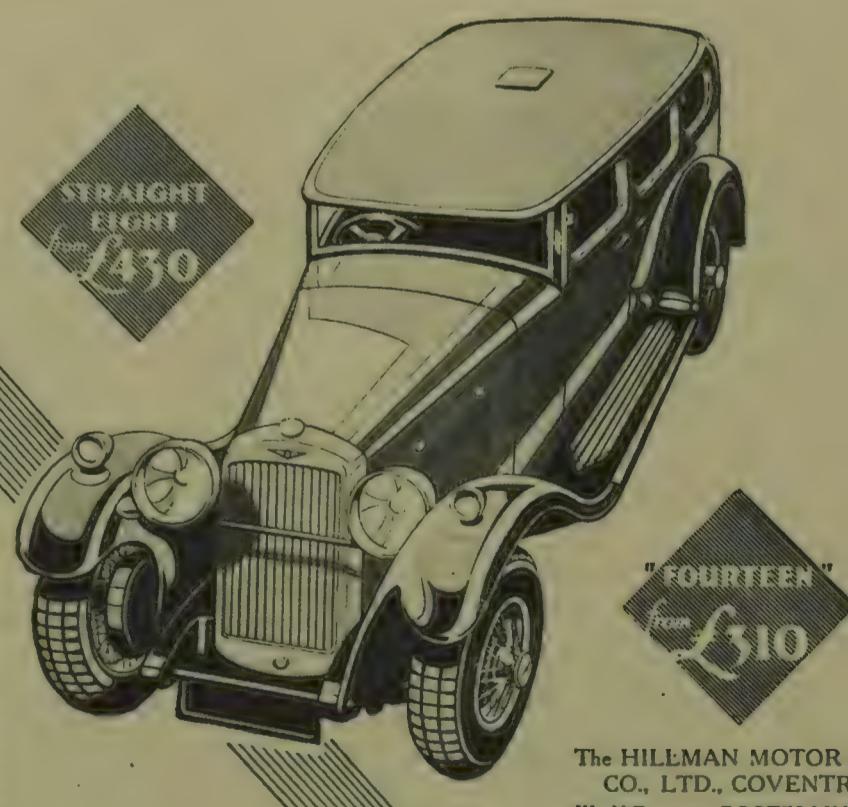
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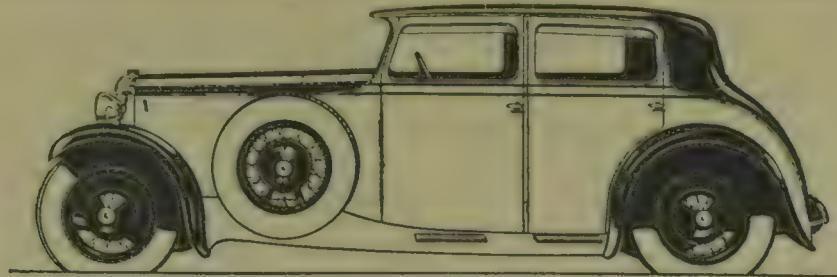
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(The following is an abstract of the "Autocar's" report, 27th Sept. 1929.)

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The suspension... of fore-and-aft pitching there is surprisingly little, nor is there side sway. There is no suggestion, however, of tight shock-absorbers, no sharp bouncing, and yet the car still remains happy when driven fast... 65 m.p.h. or more... Acceleration on top gear is exceedingly rapid.



From a standing start on top gear a speed of 50 m.p.h. can be attained in 23 seconds.... gear changing is reduced to a minimum in traffic.

Ability to climb hills on top gear... a gradient of 1 in 9½ approached at 12 to 15 m.p.h. was surmounted in top gear at 40 m.p.h.

Many interesting points of the construction.... all auxiliaries really accessible.... ball-bearing controls make a surprising improvement... the gear lever is long and comes comfortably to the hand... the accelerator pedal is of a new type... very comfortable to the foot.... the car is definitely progressive..."

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MARINE CARAVANNING.—LXI.

BY COMMANDER G. C. E. HAMPDEN, R.N.

TO beg for charity in these days is not easy, but to do so for the Royal National Lifeboat Institution can hardly be called by that name, for that service may justly lay first claim to the generosity of everyone. There are still many who, because they have no direct connection with the sea, omit to subscribe towards the upkeep of lifeboats. Such persons are thoughtless, for everyone gains by their existence. This year the number of those directly affected, and whose lives and property may be saved by this service, will be increased, for last month the first lifeboat specially designed to aid aircraft in difficulties was launched from the yard of Messrs. Thornycroft on the Thames. A sectional drawing of this vessel was published in these columns a year ago, when her keel was laid. To-day she is completed (as illustrated in our number of Nov. 30), and is the finest craft of her type in existence.

By the time this article appears the new lifeboat will be stationed at Dover, where, in addition to the large shipping traffic, there are also many passing aircraft. Her duties will be to aid both forms of transport, and to perform this task efficiently necessitated both a larger and faster boat than any that previously existed. Her designing produced many new problems, and has taxed the resources and ingenuity of her builders to the utmost, in order to obtain the desired speed without sacrificing the essential seaworthiness. Instead of the two 80-h.p. engines that have been installed in lifeboats previously, two 375-h.p. twelve-cylinder Coastal Motor-Boat engines have been fitted, in order to produce the required speed of 17 knots. Eight water-tight compartments divide this vessel of 64 feet

long, and she will float even when two of them are completely flooded. The stern, however, provides her most interesting feature, for its design is such as to offer ample protection to the propellers without any sacrifice in speed. This was a problem in itself, and the way in which it has been solved is a triumph even for a firm such as Messrs. Thornycroft.

Motor-lifeboats have proved so superior to those with oars and sails that it has become the policy of the

bore by the State, but no money provided in that way could compensate for the loss of example afforded by the service freely given by the personnel of the boats; life-saving should never be made a paid profession. In these days, when so many travel, it is not the duty only of those who live by the sea to subscribe to the Lifeboat funds, for it is just as much the duty of the many millions of all nationalities who visit these shores either by sea or air.

Now that this great service, by the addition of the above-mentioned boat, can afford assistance to aircraft and perhaps airships that may be forced down on to the water, it should have a special appeal to the increasing numbers of people who fly to the Continent. The exhibition of aircraft and airship models now on view at the Royal United Service Museum in Whitehall is worth a visit in this respect, for it shows many types of machine specially designed for marine work, and also some models of early lifeboats.

That the lifeboat service is efficient no one can deny, but few can realise the difficulties of those who handle its finances. They want many more boats to replace old ones, and lack of funds prevents them from building new craft more quickly. If every visitor to this country contributed only one shilling on landing, it would be sufficient to go a very long way, and

would form, for the individual, a small thank-offering for the voyage safely accomplished. It is such small sums, frequently made, that count most in the long run, so, should this appeal reach the heart of anyone who has not previously subscribed, even one shilling would be very gratefully received by the Secretary, the Royal National Lifeboat Institution, 22, Charing Cross Road, London, W.C.2.



THE OLD TYPE OF LIFEBOAT THAT REQUIRES REPLACING BY MODERN MOTOR-DRIVEN CRAFT: A WORK OF NATIONAL IMPORTANCE FOR WHICH FUNDS ARE URGENTLY NEEDED BY THE R.N.L.I.

From a Picture by an Unknown Artist in the Possession of the Royal National Lifeboat Institution.

R.N.L.I. to build five to six yearly for replacement purposes. So urgent, however, has been the demand for them that this year the numbers have been increased to twelve. This has entailed, of course, a largely increased expenditure, which has risen from £320,000 in 1928 to £340,000 in 1929. It sounds a large sum, but represents only £68 approximately per mile of coastline watched unceasingly throughout the year. Some may think that the cost should be

C. P. A.

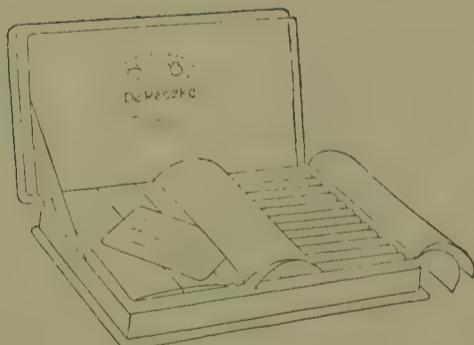
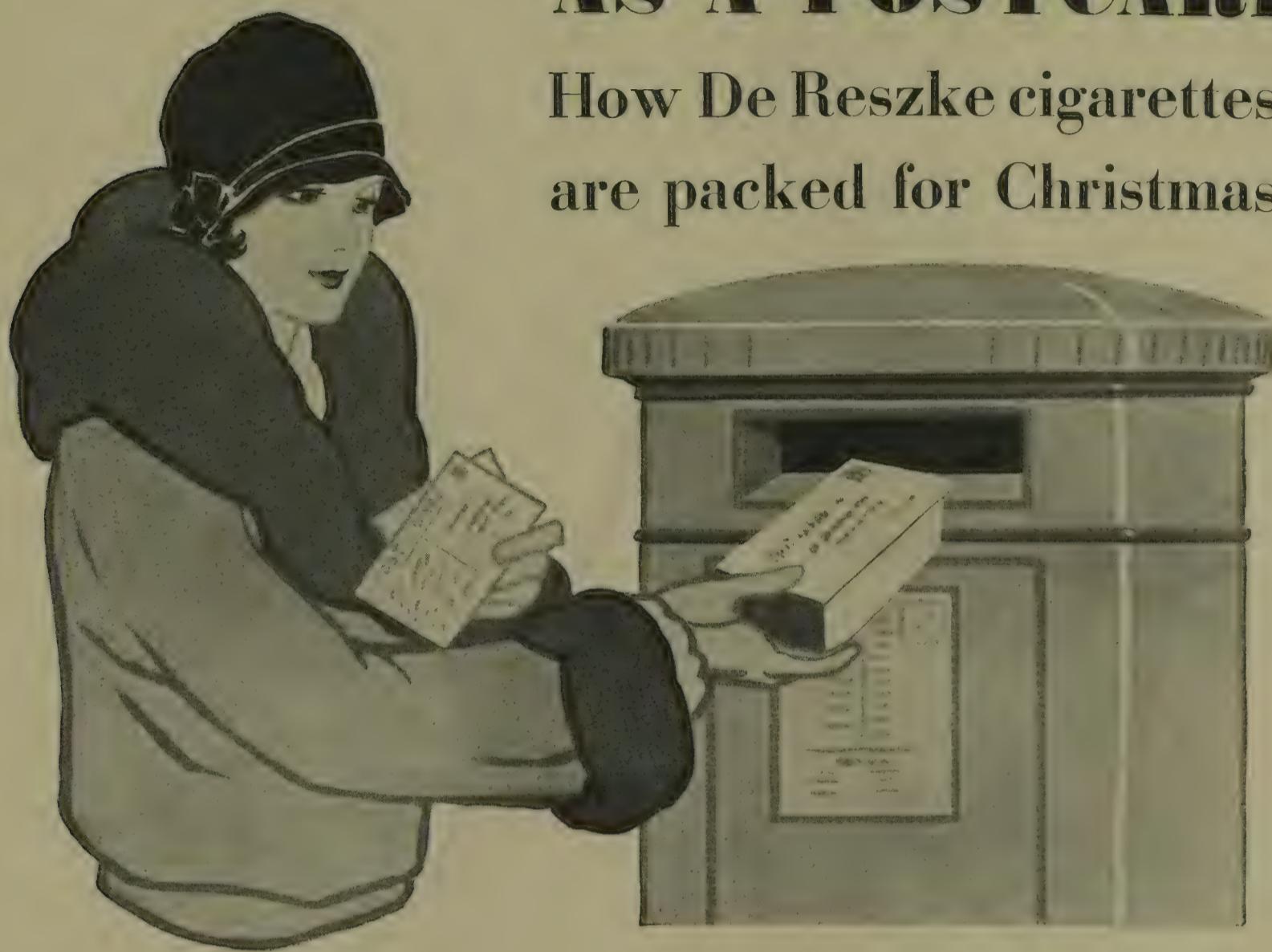
THOSE IN QUEST OF THE HEALTHIEST
SMARTEST AND MOST ATTRACTIVE RESORT
SHOULD FIX THEIR CHOICE ON

MONTE-CARLO

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AS EASY TO SEND AS A POSTCARD

How De Reszke cigarettes
are packed for Christmas



*In tins packed ready for the post: 50 for 2/6, 100 for 5/-.
In elegant white-and-green-and-gold Card Cabinets (as illustrated) with padded lids (greetings card enclosed) 200 for 10/-. Also in special decorated tins: 150 for 7/6.*

It's always safe to send De Reszke Virginias for Christmas. They are a compliment to the good taste of the receiver. And it's as simple to send them as it's safe. These choice cigarettes are on sale everywhere in elegant white-and-green-and-gold tins, packed and sealed in stout cardboard containers ready for the post. All you have to do is to fill in the name and address on the spaces provided and drop the packet in the letter-box. As easy as sending a postcard!

DE RESZKE
Virginias
'Ivory' tipped or Plain

CHRISTMAS GIFT BOOKS.

CHRISTMAS literature for boys and girls this season is quite as prolific as ever in story-books and picture-books of the homelier type, but, in comparison with former years—to judge from the examples that have come our way—there is a marked absence of the sumptuous gift-book with highly decorative colour plates. Perhaps it has been found that these appeal less to children than books whose principal purpose is to be amusing, with illustrations that are obvious and intelligible. Of this kind there is no lack, and it is all to the good that most modern writers for young people lean heavily on humour.

Practically the only specimen we have received of the large and luxurious type of gift-book, pictured throughout with colour plates, is one of a sporting character, with nothing exotic on the artistic side. This is "A Hunting Alphabet," by G. D. Armour (*Country Life*, Ltd.; 21s.). It contains, of course, as many colour plates as there are letters of the alphabet; and, while they are excellent as sporting pictures, practically all have in them a comic or satiric touch. The only letterpress—an appropriate term for an alphabet—is the descriptive couplet for each picture, with a prefatory one wherein the author says

If you do not like this doggerel, or fail the fun to see,
Then there's someone lacking humour and it's either
you or me.

A companion volume to the foregoing in size and subject, but with numerous line drawings instead of colour plates (and very good these drawings are) is entitled "Manners and Mannerisms": A Book for Fox-Hunters, by Crascredo. Illustrated by Charles Simpson (*Country Life*; 21s.). The text consists of gossipy essays on the social side of hunting. These two volumes, of course, are hardly to be classed as books for children, though quite suitable for sporting adolescence. Slightly younger folk will delight in a very charming autobiography of a child's pony called "Moorland Mousie," by Golden Gorse. Plates drawn by Lionel Edwards (*Country Life*; 10s. 6d.; Limited Edition signed by the Artist, 42s.). Mr. Lionel Edwards is well known to our readers as a sporting artist, and he has here found a thoroughly congenial subject. His drawings could not be bettered.

Another book which is distinctly not for children or for anyone of nervous temperament, but which will please readers who revel in supernatural thrills, is a

reprint of "In a Glass Darkly," by J. Sheridan Le Fanu, with numerous illustrations by Edward Ardizzone (Peter Davies; 12s. 6d.). The five stories comprising this volume, including "Green Tea" and "Carmilla," are some of the creepiest things that have ever been written, typical of the superstitious Irish mind. Le Fanu was born in Dublin, of Huguenot stock, in 1814, and became a prominent journalist and novelist.

Books for boys and girls in their 'teens may be divided into fact and fiction. Travel and exploration are represented by a volume of well-chosen passages from "Hakluyt's Voyages." Selected and Arranged by A. S. Mott. With Illustrations by H. R. Milner and Maps by E. H. Fitchew (Blackwell; 7s. 6d.). Naval and military exploits predominate in "Heroic Deeds of Great Men." By C. Sheridan Jones and Alfred Miles. Illustrated by Howard Davie and Harry Payne (Tuck; 3s. 6d.); while a hero of Arctic adventure is the subject of "Bob Bartlett": Master Mariner. By Fitzhugh Green. With thirty-one Illustrations (Putnam; 1.75 dol.), described as "a book for boys about Peary's famous Polar skipper." It contains an interesting chapter on the way to build an igloo, or Eskimo snow-hut. Among mechanically minded boys a book sure to be popular is "The Romance of the Railway." By G. Gibbard Jackson. Illustrated by Bernard Way (Tuck; 3s. 6d.). For nature enthusiasts, young or otherwise, a welcome gift would be one of the combined anthologies and diaries called, respectively, "The Star-Lovers' Days" and "The Garden-Lovers' Days." Compiled by Eleanour Sinclair Rohde (Medici Society; 3s. 6d. each).

In the field of fiction three interesting stories for boys (in the *format* of novels) are "Further Adventures of Jungle John." By John Budden. Illustrated by Major-General H. J. P. Browne (Longmans; 6s.), a sequel to "Jungle John," and likewise concerned with big-game hunting in Central India; "A Young Virginian." A Story of the Fight with France for North America. By Escott Lynn. Illustrated by J. R. Burgess (Chambers; 5s.); and "Desmond Plays the Game." By D. Stapleton. Illustrated by W. A. Cuthbertson (Chambers; 3s. 6d.), a story of school life with an unusual plot. In the same class of fiction girls are provided with three attractive tales—"Deb at School." By Elsie J. Oxenham. Illustrated by Nina K. Brisley (Chambers; 3s. 6d.); and "Heather Leaves School." By Elinor M. Brent-Dyer. Illustrated by Percy Tarrant (Chambers;

2s. 6d.). School as a background yields to millinery in "Ranger Jo." By Ethel Talbot (Pearson; 3s. 6d.), a story that opens in a London shop.

Of literature for little folks there is an ample supply. An aura of fame and popularity crowns the "Christopher Robin Story Book." By A. A. Milne. Illustrated by E. H. Shepard (Methuen; 5s.), for this delightful book contains the author's own selection of the best tales and verses from those modern nursery classics—"When We Were Very Young," "Now We Are Six," "Winnie-the-Pooh," and "The House at Pooh Corner." Next comes a small but distinguished group of books entirely in verse. A notable souvenir of a very distinguished woman painter-poet is "Ragamuffins," 24 Drawings and Verses. By Dorothy Lady Stanley (Medici Society; 25s.). This beautiful work, written towards the end of her life, was inspired by sympathy for the children of the poor, in the spirit of Mrs. Browning and of the author's own picture now in the Tate Gallery—"His First Offence." It is not so much a book for children as an appeal on their behalf. Lady Stanley was, of course, the wife of the famous explorer. Of verse written expressly for little readers, or listeners, very charming and amusing examples are "More About Me." Poems for a Child. By John Drinkwater. With Illustrations by H. M. Brock (Collins; 7s. 6d.); "Everything and Anything." By Dorothy Aldis. Illustrated by Helen Jameson (Medici Society; 3s. 6d.); and "The Little One in Between." By Marion St. John Webb. Illustrated by Margaret W. Tarrant (Harrap; 3s. 6d.). All these little books are in the true "R. L. S." tradition.

Among original stories some of the most attractive are two dainty little books—"Grub—His Tale." By Dorothy Faber, with Illustrations by Alan Wright, and "Tom Cobb and Mona." By Berrien Hopkins. Illustrated by Frank Adams (Faber and Faber, Ltd.; 2s. each). A comically-illustrated animal book suggesting a blend of *Æsop* and Uncle Remus is "The Little Wise One." By Frank Worthington, formerly Secretary for Native Affairs, Northern Rhodesia. Fully Illustrated by the Author (Collins; 7s. 6d.). We have no room to do more than name a few other pictured story books such as "The Pirate Twins." By William Nicholson (Faber and Faber; 3s. 6d.); "Millions of Cats." By Wanda Ga'g (Faber and Faber; 2s. 6d.); and "Happy Families." By Stephen Southwood (Longmans; 3s. 6d.), based on the card game.

Xmas Gifts
at
"Gieves" of Old Bond St.

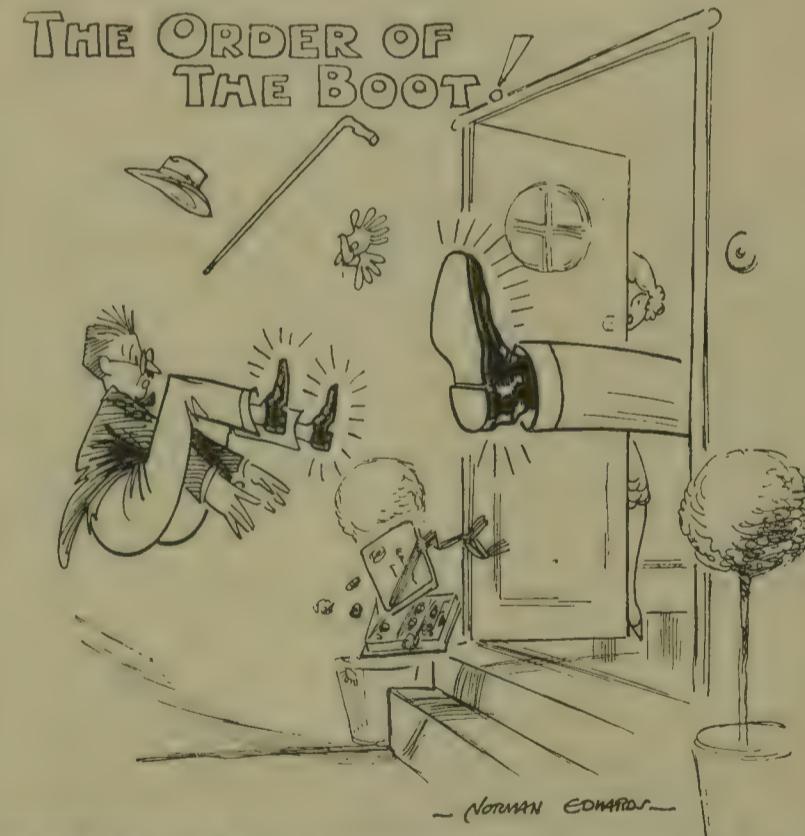
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CHERRY BLOSSOM BOOT POLISH

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Casket (as illustrated), 3/9 each.
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 7/6, 10/6, 21/- and 40/- per bottle.

These and other Bronnley Toiletries de Luxe are on sale at the smartest Chemists and Perfumers.



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The Prettiest Site on the Riviera.
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REDUCED RETURN FARES TO CAPETOWN
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DADDY'S PRIDE BUT DADDY DIED,

and so baby is one of the present family of nearly 5,000 children of the

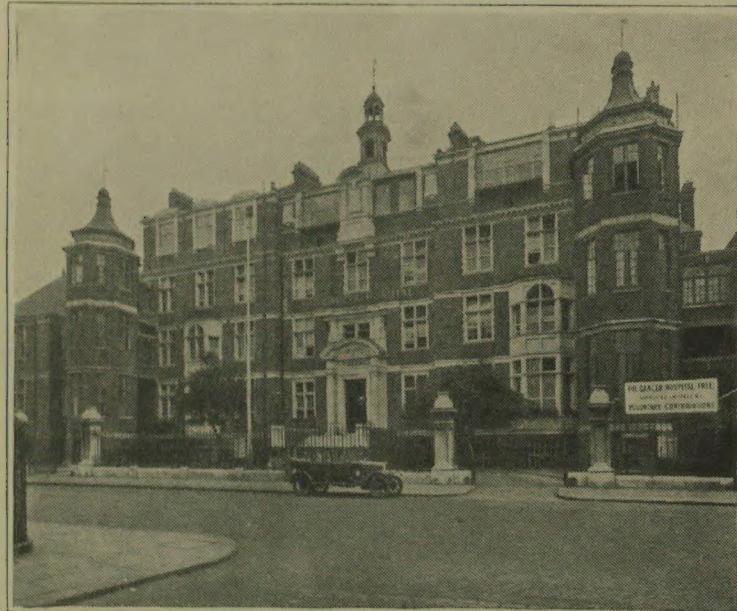


WAIFS & STRAYS SOCIETY

OVER 33,000 RECEIVED ALTOGETHER.

*Will you please help by
A CHRISTMAS GIFT?*

Cheques, etc., crossed Barclays and payable "Waifs and Strays," gratefully received and further information gladly given by the Rev. A. J. Westcott, D.D., Secretary, Old Town Hall, Kennington Road, London, S.E.11.



THE FIRST SPECIAL HOSPITAL IN LONDON FOR CANCER.
NO LETTERS NO PAYMENTS

Fully equipped and specially staffed for the better treatment and research into the causes of cancer.

A certain number of beds are provided for advanced cases, who are kept comfortable and free from pain.

AN URGENT APPEAL IS MADE FOR £150,000
AND ALSO FOR RADIUM

Please send cheques, payable to the Cancer Hospital (Free), and crossed Coutts and Co., to the Secretary.

For Building Extensions, the first part of which will be Wards for Middle-income Patients who can contribute towards their cost.

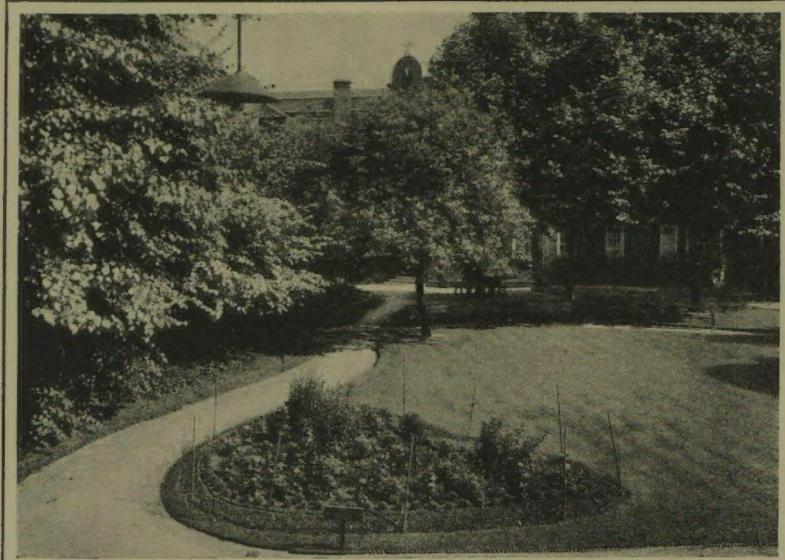
**The
Cancer Hospital
(FREE)**
(Incorporated under Royal Charter.)

FULHAM ROAD, LONDON, S.W.3

Bankers:—Coutts & Co., 440, Strand. J. Courtney Buchanan, Secretary.

"ALL MANKIND'S CONCERN IS CHARITY": CHRISTMAS APPEALS.

THE Cancer Hospital has been in the forefront of cancer surgery for many years. Further, it has employed radium in the treatment of cancer since 1913, and, if the authorities have been cautious in putting forward claims for the efficacy of the treatment, their reticence has been deliberate. The staff is now unanimously agreed that radium has an important part to play in the treatment of the disease. In addition to the projected course of



AN AMENITY OF THE CANCER HOSPITAL, FULHAM ROAD: IN THE GROUNDS.

advanced study (described below), the House Committee have recently approved the plans for an entirely new radiological block, which will be fitted with the most modern equipment and complete in every particular. Approximately 70 beds are also to be added to the present 120. With this addition it is believed that the institution, with approximately 200 beds, will be the largest cancer hospital in the world. Hitherto all its patients have been admitted free, but radium treatment will in future be offered to middle-class patients at a reasonable cost, as well as gratuitously to the poor. It is for these developments that the hospital is appealing for £150,000.

An important development on the lines of the recent statement by the Radium Commission is an advanced Course of Study in Radiology which is to be held at the Cancer Hospital (Free), Fulham Road, London. This will deal with the aspects of the subject—its physics, the medical and surgical aspects, and its practical application—on a larger scale than has before been attempted in London. It will begin on Jan. 21, and will be continued on succeeding Tuesdays and Thursdays until April 10. Here, the principle of team-work which the Radium Commission advocates is to be applied. The course will consist of lectures and practical work, with demonstrations in both laboratories and hospital.

The Royal Northern Group of Hospitals consists of the Royal Northern Hospital, Holloway; the Royal Chest Hospital, City Road; Grovelands Hospital of Recovery, Old Southgate; and the Reckitt Convalescent Home, Clacton-on-Sea; and, with 400 beds, it provides the largest General Hospital Service in North London. Its district covers over seventy square miles, and during 1928 5177 in-patients were received; and the enormous number of 256,438 out-patient attendances were dealt with. To maintain such a service, an annual income of £98,600 must be raised. Of this amount, less than 5 per cent. is assured from endowments. Donations, subscriptions, and legacies towards the work of the Group, in whose area lie some of the poorest districts of London, would be gratefully acknowledged by the Secretary, Mr. Gilbert G. Panter, Royal Northern Hospital, London, N.7.

The Church Army, whose philanthropic work is famous, intends this Christmas to supply parcels of good fare to homeless and poverty-stricken families, so that they may know a little of the joy which Christmas brings. More than this, a number of Christmas Dinner Parties will be organised all over the country, to which will be invited numberless men, women, and children from the slums. The cost of ten parcels (by purchasing in large quantities) amounts to £5, while £10 will provide a Christmas dinner for 120 old folk or young children. Your gift towards this heavy burden will

THIS
CHRISTMASTIDE
PLEASE REMEMBER
THE

405 Beds
5,177
In-Patients

256,438
Out-Patient
Attendances

**ROYAL
NORTHERN
HOSPITAL**

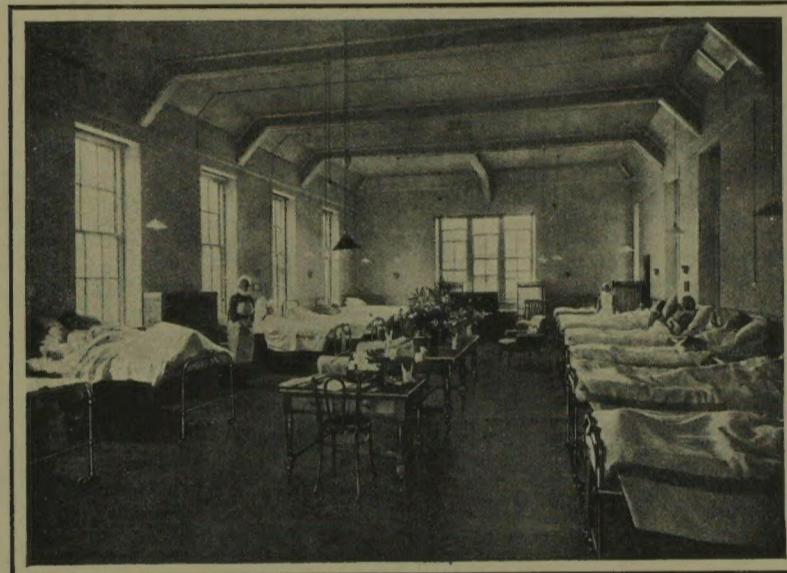
HOLLOWAY

LONDON N.7.

be acknowledged by Prebendary Carlile, C.H., D.D., Church Army Headquarters, Bryanston Street, London, W.1.

It is nearly fifty years since the Waifs and Strays Society of the Church of England was founded, and next year it hopes to enter upon its jubilee. During that time it has given homes and protection to over 33,000 children, who, from ill-treatment and neglect, from misery and want, come to know love, sympathy, and understanding. Application for the admission of a child can be made by anyone, and no really destitute child is refused. The Society's Homes total 110, of which 108 are in different parts of England and Wales, and two in Canada. Its present family totals 4803, of whom 2565 are boys and 2238 girls; and 1221 little newcomers were received last year, who came from all parts of the country, from city, town, and village. Gifts will be gratefully received by the Rev. A. J. Westcott, D.D., Secretary, at the Old Town Hall, Kennington Road, London, S.E.11.

Christmas is the children's season of the year, and there is no place where Christmas is more looked forward to than in Dr. Barnardo's Homes. They have the largest family in the world. There are always about 8000 boys and girls and babies there. And are they happy? Indeed they are. And no sooner does a newcomer enter the family circle than those already there, by the very force of example, help that child to realise that it is a very good and jolly thing to be a Barnardo child. Since last Christmas 1673 children (993 boys and 680 girls) have been added to the family. At the present moment there are 1233 babies under five years old in residence in the Homes. Now there is the Christmas dinner to be provided, for 1400 girls at the Girls' Village Home; 700 schoolboys at the Boys' Garden City; bigger lads at the William Baker Technical School; sailor lads at the Watts' Naval Training School and the Russell-Cotes Nautical School; delicate and crippled children at the Bruce-Porter Home at Folkestone, and at Tunbridge Wells, Birkdale, and Harrogate; and girls at Exeter and Llandudno—to mention only a few of the residential Homes all over the country. There are, too, the Ever-Open Doors in the provinces for gathering in the destitute little people. "No destitute child ever refused admission" is the Charter laid down by the late Dr. Barnardo. Under this Charter five children, on an average, are admitted daily. There is no red tape, no voting system, no waiting list. The need of the child is the only consideration. And on Christmas Day everyone who thinks about them wishes that this happy family should have a real Christmas. But it means the bit extra in thought and planning which those responsible for the care of the children gladly give. A ten-shilling note (and multiples thereof) will provide much joy, and help to supply what is lacking and to make a Merry Christmas



THE CANCER HOSPITAL: IN A WARD OF AN INSTITUTION THAT DESERVES EVERY SUPPORT FOR ITS APPEAL.

for Dr. Barnardo's children. Letters and parcels should be addressed: Dr. Barnardo's Homes, 92, Barnardo House, Stepney Causeway, London, E.1.

Over 28,000 poor boys and girls have been given a chance in life, and have been trained to become good and useful sons and daughters of the Empire by the Shaftesbury Homes and *Arethusa* training-ship. 1100 children are always being maintained; 10,000 boys have been sent to the Royal Navy and Mercantile Marine. The Society has seven country and London homes for boys and girls, and the training-ship *Arethusa* on the River Thames. Confidently, it appeals for aid. The address is: Shaftesbury Homes, 164, Shaftesbury Avenue, London, W.C.2.

A Special Christmas Appeal

A Great Work with a Great Object.

THE SHAFTESBURY HOMES AND "ARETHUSA" TRAINING SHIP

Over 28,000 poor boys and girls have been given a chance in life, and have been trained to become good and useful sons and daughters of the Empire.

1,100 children are always being maintained.

FUNDS URGENTLY NEEDED

to prevent curtailment of any Branch of the Society's Work.

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The Society pleads for Legacies and Bequests.



Will you help this Barnardo Baby
and his 7,999 brothers and sisters?

8,000
children being supported.

10/-

will feed one child
for ten days at the
Christmas season.

Please be Santa Claus to a destitute
little one this Christmas.

Cheques and Orders, payable "Dr. Barnardo's Homes Food Fund" and crossed, "Barclay's Bank, Ltd., a/c Dr. Barnardo's Homes," may be sent to Dr. Barnardo's Homes, 92 Barnardo House, Stepney Causeway, London, E.1.



A Happy Xmas AT HOME for the poor

CHRISTMAS is the Home Festival, and the Church Army is endeavouring to distribute hundreds of parcels of good Christmas fare to recommended poor homes.

Please send a gift to-day to Preb Carlile, 55, Bryanston St., London W.1; Cheques, etc., crossed "Barclay's a/c Church Army."

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PRINTERS' PENSION, ALMSHOUSE & ORPHAN ASYLUM CORPORATION

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Mr. J. MORTIMER, O.B.E., Secretary,
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TOM SMITH'S CRACKERS.

C RACKERS, whether designed for ornamental or more useful purposes, are always an essential part of Christmas. Messrs. Tom Smith and Co., Ltd., have, as usual, an excellent range of crackers and novelties for all tastes and purses. The pleasure that crackers give, especially at children's parties, establishes that air of festivity which is such an integral part of this season. The Artistic Crackers for table decoration are almost too beautiful to be destroyed! Each has a most realistic flower set in sprays of leaves as ornamentation, and contains imitation jewellery, perfumes, and other gifts; the "Crackers from Venice" contain miniature gondolas, lanterns, and guitars, besides an artistic cap and suitable couplet. Midget crackers have a dainty effect, and are extremely useful for decorating Christmas-trees; though only four inches long, each contains a small novelty. The Patch, Powder, and Peruke crackers contain fans, powder-puffs, and other articles reminiscent of the Regency period; while an ultra-modern note is sounded by the Robot Frolics, which contain small automata, aeroplanes, and moving eyes, together with jokes and rhymes. An amusing box is called "Now and Then," with past and present head-dresses; and the Bal Masqué crackers, as their name implies, contain carnival masks and hats. The Hussar Hat is in reality an ornamental cracker-box, as it contains twelve crackers inside which are hats, toys, and imitation jewellery. Finally, Messrs. Tom Smith's caps maintain their usual diversity in shape and colour.

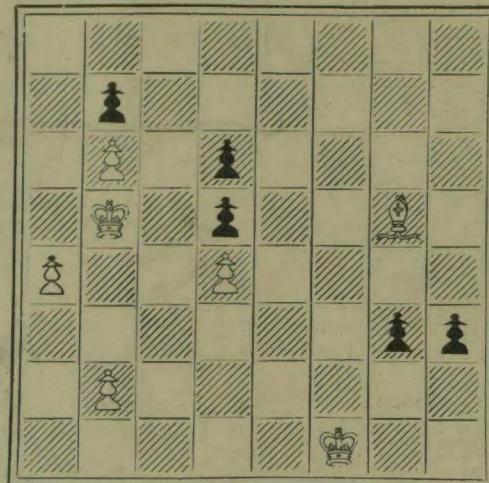
CHESS.

CONDUCTED BY ERNEST IRVING.

TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

GAME PROBLEM No. XXXVII.

BLACK (6 pieces).



WHITE (6 pieces).

[In Forsyth Notation: 8; 1P6; 1P1P4; 1K1P2B1; P2P4; 6P; 1P6; sk2.]

White to play and draw.

An easier task than the last. White is a Bishop up, but the Black passed pawns look dangerous, and White must abandon any hope of winning and go for the draw. How does he manage it?

SOLUTION OF GAME PROBLEM No. XXXV.
[2r1r1k1; p4pp1; 3p2pp; 2b5; 4PQ1R; 2P1PB1; PP5S; 2K4R;
Black to play and win.]

Solvers might naturally have credited the Devil with an antipathy to Bishops, and thus have got on to the track of the keymove, which is 1. — Q×B. Faust must either submit to the loss of his reverend friend with a sincere, but unavailing, tear, or avenge his death. Youth stirred in his veins, Q×Q was the reply, and the flies settled upon him thus: 2. — BK6ch; 3. KQ1, QR×BP · 4. P×R (must), RKtsq! The pit yawned, and so did the fiend; the victim disappeared in a rosy glow, and another sacrifice fumbled in his fob for the necessary half-crown.

"KIT-CATS."—(Continued from Page 1048.)

impinged on his. "The information from V used to be sent in a special Secret Service cipher which would have furrowed the protuberant forehead of a Senior Wrangler. Eddie Keeling used to sit muttering curses, with a small ruler marked in millimetres in one hand and in the other the minute pocket dictionary in which after some linear arithmetic the ruler found the hidden word. . . . A few months later I was to have a first hand acquaintance with the infernal ingenuity of that Secret Service cipher. . . . To compromise that cipher it would have been necessary for the enemy to get hold of the right pocket dictionary, then to secure the right ruler, and finally to discover on what system the ruler and the dictionary were used. Later on, to make the cipher doubly safe this system was changed every month."

And so—the end; with the most unqualified advice to read of the thirteen weeks that yielded "Gallipoli Memories"—a War Book, but a War Book with a difference. Recall the author's "apologia": "My object has been to recapture the spirit in which I passed through a memorable experience. This must be my excuse for not displaying as much moral indignation as the mood of the moment expects from a writer about the War."—E. H. G.



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